

KNOX Ladies' Hats

SPRING AND SUMMER
1914

452 FIFTH AVENUE
NEW YORK CITY

*And at the best shops
in all leading cities*



WHOLESALE SALESROOMS
The KNOX Hat Mfg. Co.
452 FIFTH AVENUE
NEW YORK CITY

Geraldine Farrar listening to herself as Madame Butterfly

Victor Record 87004—"Entrance of Cio-Cio-San"

You too can hear Miss Farrar just as she hears herself—and to hear her on the Victrola is just the same as hearing her on the operatic or concert stage.

The same sweet voice, with all the personal charm and individuality of the artist, as clear and beautiful on the Victrola as in real life. So perfect that Miss Farrar herself has said:

"Friends may admire, critics praise or condemn, but the Victor in its records decides with unprejudiced fidelity"

Any Victor dealer in any city in the world will gladly play for you this dainty little Butterfly number by Miss Farrar (Victor Record 87004) or any other music you wish to hear.

Victor-Victrolas \$15 to \$200.
Victors \$10 to \$100.

Victor Talking Machine Co.
Camden, N. J., U. S. A.

Berliner Gramophone Co., Montreal
Canadian Distributors



New Victor Records demonstrated at all dealers on the 28th of each month.

HAAS BROTHERS

Paris

DISTINCTIVE DRESS FABRICS

The New Fabrics and Colors
that established the
Spring and Summer Styles

"Ripple Silk"

The new idea in silk for the soft tailored suit

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A tightly woven fabric for the new tailored gown

"Ripple Frissonante"

The new idea in silk for dresses

"Deauville Suitings"

The newest wool fabrics from Paris

"Taffetango"

The taffeta—soft as chiffon, brilliant as satin

"Roman Stripe Suiting"

A particular type of "Deauville Suitings"

The New Colors

"Mandarin" "Japanese Blue"

"Roman Gold" "Sweet Pea"

These Fabrics are the highest attainable excellence in Imported
Novelty Weaves. They can be seen only at the leading
Dressmakers and Ladies' Tailoring Establishments

HAAS BROTHERS

PARIS 13 Rue des Pyramides

NEW YORK 303 Fifth Avenue

The Haas Brothers Blue Book of Models containing the original
creations of Paris Models are now in the hands of
foremost Dressmakers and Ladies' Tailors.

Franklin Simon & Co.

FIFTH AVE., 37th and 38th Streets, NEW YORK

Women's Smart Footwear

Sizes, 2½ to 7½; widths, AA to D

- No. 264—**Genuine White Buckskin Colonial Pump**, turned soles, Spanish heels..... 4.50
- No. 265—**Tango Dancing Slipper**, in white, pink, black or blue satin, also black kid, three hand worked eyelets on each side and trimmed with long ribbon laces, turned soles and Louis XV heels.. 4.00
- No. 266—**Dull Leather Colonial Pump**, trimmed with self buckle, light welt soles and Spanish heels..... 5.00
- No. 266B—Same style in white canvas..... 4.50
- No. 267—**Tennis Boots** of imported white buckskin, with rubber sole and heel..... 5.75
- No. 268—**Black or Tan Russia Calf Oxford**, also patent leather, light welted soles, Cuban heels..... 5.00
- No. 269—**Genuine White Buckskin Boot**, buttoned or laced styles, Cuban heels..... 6.50
- No. 270—**Colonial Pump**, in patent leather, also black Russia calf, light welt soles, Cuban heels..... 4.00
- No. 271—**The "Gaiter" Boot** of patent leather, with top of light tan cloth or dark gray suede, light welt soles, Spanish heels.. 6.50
- No. 272—**The "Fashion" Slipper** of patent leather, with dull kid back, also all patent leather, straps over instep, hand-turned soles and Louis XV heels, for afternoon or evening wear..... 7.00
- No. 273—**Black Kid or Patent Leather Slipper**, trimmed with steel garnitures on strap and vamp, hand-turned soles, Louis XV heels, for afternoon or evening wear..... 7.00
- No. 274—**The "Regent" Pump**, made of all patent, dull leather or bronze kid; also patent leather vamp, with light tan or black cloth back, or gray suede, trimmed with cut steel side garniture, Spanish heels..... 5.00
- No. 275—**Patent or Dull Leather Pump**, hand-turned soles, Spanish heels..... 6.50
- No. 276—**The "Parfait" Shoe** of patent leather, with top of gray suede, black cloth or kid, light welt soles, Spanish heels..... 5.00
- No. 277—**The "Newport" Colonial Pump** of patent or dull leather, turned soles and Spanish heels..... 4.50
- No. 278—**The "Princess" Slipper**, made of dull kid, patent leather or bronze kid, trimmed with two steel side garnitures, straps over instep, hand-turned soles, Louis XV heels..... 6.50
- No. 278A—Same style in white kid trimmed with jet garnitures.... 6.50
- No. 279—**Satin Evening Slipper**, in white, pink, black, blue, purple, gold, lavender, Nile or emerald green, turned soles, Louis XV heels 3.50
- No. 280—**Hand-Sewed Colonial Pump** of imported white buckskin or black Russia calf, trimmed with self buckle and covered Cuban heels 7.50

"CORRECT DRESS" Style Book

Illustrating "Everything" in Ready-to-wear Apparel" for Women, Misses, Girls, Young Men, Boys and Infants.
Mailed out-of-town upon application to Dept. "H"



1914
MOON
Light Weight
Six-50

Standard

Torpedo, Four-Passenger
Touring, Five-Passenger

Price, Complete

\$2,150

Streamline

4, 5, 6 or 7-Passenger
Price, Complete

\$2,250

All cars fully equipped
including

Delco

Electric Lighting, Cranking
and Ignition with automatic
spark control.

We told our Engineers —

"Design the Best Light Weight Six"

¶ They said, "how about costs?"

¶ We said, "that's up to you—go ahead with quality as your standard—we'll talk about cost when the car is designed."

¶ This leeway was just what they wanted—it started them off with true engineering enthusiasm. There never was a "big" engineer who (like an architect) didn't hate cost-hamper when he was trying to design for quality.

¶ They used their leeway to the limit—and when they got through we OK'd the designs, suggestions and specifications without snipping off a penny of legitimate, quality-ensuring expenditure.

¶ Here are some of the results of this "open policy" of motor car designing:

First—The motor is built by the Continental Mfg. Co. (our design)—with the Continental manufacturing standards of finish, smoothness and quietness. Weight but 590 pounds.

Second—All cars equipped with *Delco* Starting, Lighting and Automatic Ignition System. The system that has stood the test of three years.

Third—Timken Bearings.

Fourth—Warner four speeds ahead and reverse transmission, with direct on third, and mounted on Timken Bearings.

Fifth—Spicer Joints, Warner Steering Gear and Timken Bearings. Motor driven tire pump.

Sixth—Specially, originally and beautifully designed Moon bodies.

A Genuine Light Weight Six

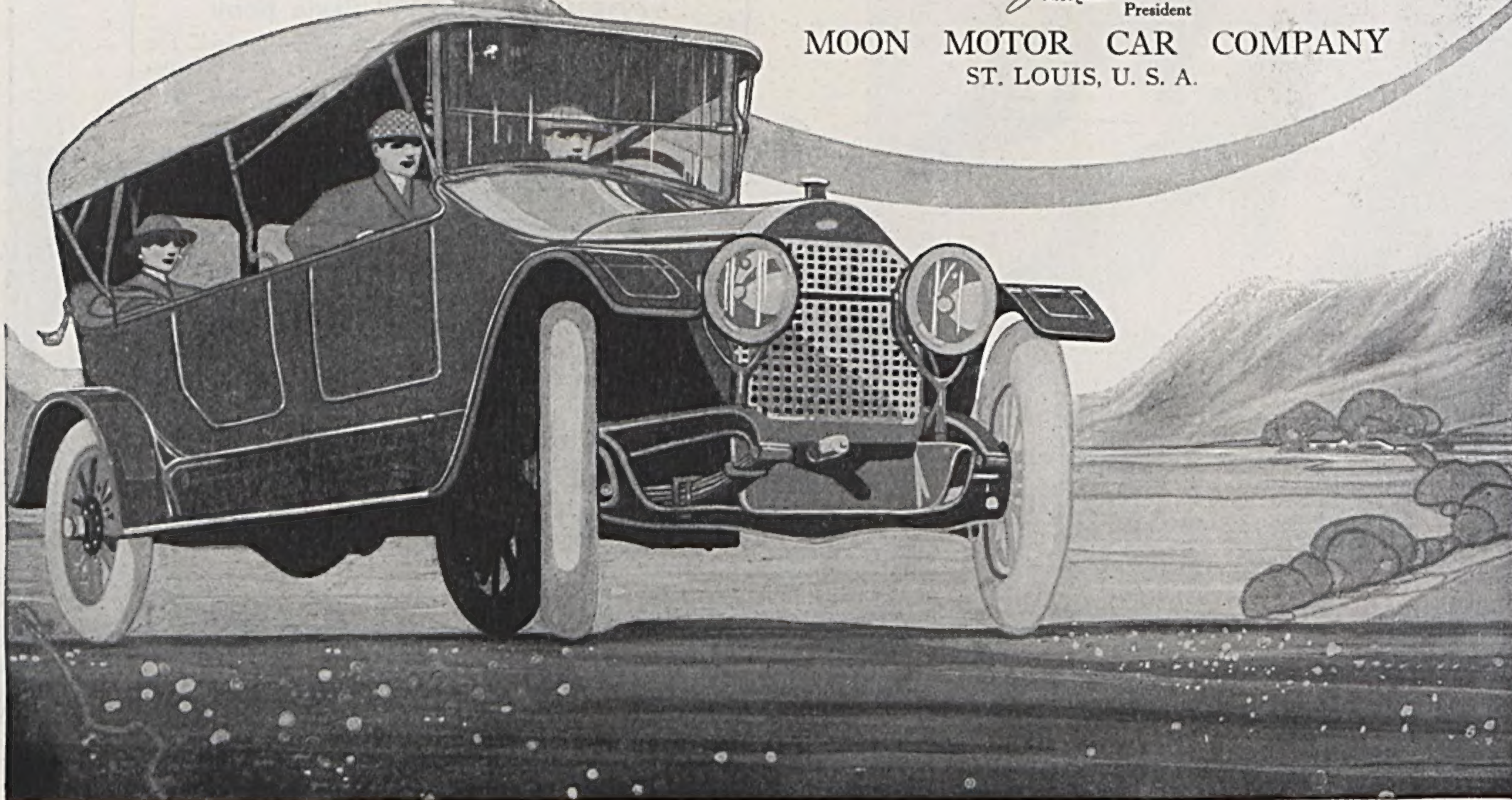
—weighs no more and costs no more to operate than a Four of the same power. Yet—it is no underweight skeleton or miniature of a car—big and roomy and heavy enough to ensure stamina—a car that stands up.

The Moon Dealer in Your City

will be glad to demonstrate Moon quality. If there is no Moon man there, write us. You'll never know *all* the reasons why a Light Weight Six is the car for you until you've seen the Moon.

J. M. Moon President

MOON MOTOR CAR COMPANY
ST. LOUIS, U. S. A.



The "Tailleur" Suits and Coats Different!

from Bonwit Teller & Co.



"Gallop"

"Gallop" model, the newest in sports coats. Novel belt effect in black. Belt terminates in petite pockets. Collar and cuffs of suede cloth. Lined throughout in peau de cygne. Materials, cote de cheval, mixtures and checks. All sizes. Special \$19.50



"Roxane"

"Roxane" model of wool poplin trimmed with collar of Roman-striped chiffon taffeta. Small belt tie in back of coat of taffeta. Spiral flounce skirt with one side sash effect. Black, navy, taupe and green. \$35.00



"La Dansante"



"Thalia"

"Margot"

"Thalia" model of wool poplin. Double flounce skirt. Embroidered batiste collar, cuffs and revers of faille silk. Self buttons. Black, navy, brown and olive green. \$25.00

"Margot" model of soft French serge. Shirred bengaline collar. Vestee of faille silk. The bottom of coat, collar and cuffs trimmed with Swiss taffeta. New skirt with box plaited effect of taffeta on either side. White, navy and checks. \$42.50

"La Dansante" coat of very fine French serge. New drape-fold moire collar and cuffs. Wide band belt effect in front. The back forms at the bottom in soft ripple-like flaring folds. Lined throughout with peau de cygne. All sizes. \$29.50

THE SUITS AND COATS FOR SPRING ARE FASHIONED IN SOFT SILK AND CLOTH FABRICS

BONWIT TELLER & CO.

Paris
42 Rue de Paradis

Fifth Avenue at 38th Street, New York

Philadelphia
13th and Chestnut Sts.

THE GREATEST ENEMY OF YOUR SKIN



Never rub the dirt in; always wash it off

IN the care of *your* skin, have you reckoned with the most powerful, the most persistent enemy it has—the *outside* enemy? Skin authorities are tracing fewer and fewer troubles to the blood—more and more to bacteria and parasites that are carried into the pores of the skin with every particle of dust, soot and grime.

EXAMINE YOUR SKIN CLOSELY

Really study it! Too often we stand back from our mirrors, give our complexions a touch or two of the mysterious art that lies in our vanity cases, and congratulate ourselves that our skins are good to look on. If we never came under any closer inspection than we do in our own mirrors, this method would be well and good.

Go to your mirror now; examine your skin closely, and find out just the condition it is in.

Are there little rough places in it that make your skin look scaly when you powder?

Is your skin colorless, sallow, coarse-textured or excessively oily? Perhaps you will find that the only flaw is conspicuous nose pores.

It is unnecessary for your skin to be in any of these conditions. By leaving it so, you are providing the very best soil for the thriving of bacteria.

YOUR SKIN IS CONTINUALLY BEING REBUILT

Like the rest of your body, your skin is continually changing. Every day, in washing, you rub off dead skin. As this old skin dies, *new* forms.

This is your opportunity to make your skin strong, healthy, active; to keep it so that it does not invite various disorders, but throws off the constant attack of the greatest enemy of your skin.

THE ADVICE OF SKIN SPECIALISTS

In the books that noted skin authorities have written, you will find this advice: the best way to keep the pores of your skin in a healthy, resistant condi-

Think a moment! Do you so keep your skin that it can withstand this constant attack?



You can make your skin what you would love to have it

tion is by proper cleansing with a soap carefully prepared to suit the nature of the skin.

It was to meet the need for such a soap that John H. Woodbury, after thirty years' study and treatment of the skin, prepared the formula for his now famous Woodbury's Facial Soap.

HOW TO MAKE A MARKED IMPROVEMENT IN TEN DAYS

Begin today to get the benefits of this soap for your skin. Tonight, just before retiring, wash with Woodbury's Facial Soap in the following way: With warm water work up a heavy lather of Woodbury's in your hands. Apply it to your face. Then with the tips of your fingers and palms of your hands work this cleansing, antiseptic lather into your skin. Distribute it thoroughly over your face, always with an upward and outward motion. Rinse with warm water, then with cold—the colder the better. If possible, rub your face for a few minutes with a piece of ice.

This treatment with Woodbury's is just what your skin needs. Use it every night, unless your skin should become too sensitive, in which case discontinue until the sensitive feeling disappears. In ten days or two weeks your skin will show a marked improvement.

Use Woodbury's regularly thereafter in your daily toilet, and *keep* your skin so clear and fresh, so free and healthy, that its insidious enemies invariably meet defeat.

Woodbury's Facial Soap costs 25c a cake.



Work this cleansing, antiseptic lather into your skin

Tear off the illustration of the cake shown below and put it in your purse as a reminder to get Woodbury's and begin today to make your skin the resistant, attractive one you want it to be.

WRITE FOR SAMPLE CAKE TODAY

Mail the coupon on the right today. For 4 cents we will send a sample cake. For 10c, samples of Woodbury's Facial Soap, Facial Cream and Facial Powder. Write today to The Andrew Jergens Company, Dept. 9-C, Cincinnati, Ohio.

THE WOODBURY BOOK

New, revised and enlarged third edition. The Woodbury Book gives scientific facts about the skin and its needs that everyone should know.

Treatments for all the most common skin troubles; fall and winter precautions; what to expect from ten different kinds of baths; valuable complexion hints, etc. Cover in colors by Henry Hutt, and thirteen full-page illustrations by Will Foster, Katherine Wireman, F. Graham Cootes and Orson Lowell.

One hundred and twenty pages of text. Sold direct only—price, fifty cents. With every copy we send samples of the Woodbury preparations without extra charge.

In this book you are sure to find just the help and information you need. Mail the coupon on the left today for your copy. Address The Andrew Jergens Co., Dept. 9-C, Cincinnati, Ohio.

IN CANADA

The Woodbury preparations are now manufactured also in Canada, and are on sale by all Canadian druggists from coast to coast, including Newfoundland. If you live in Canada, when answering our sample or book offer, address The Andrew Jergens Co., Ltd., Dept. 9-C, Perth, Ontario.

For sale by dealers everywhere throughout the United States and Canada

Woodbury's Facial Soap

The Andrew Jergens Co., Dept. 9-C, Cincinnati, Ohio.

I enclose 50 cents for the Woodbury Book and samples of the Woodbury preparations.

Name.....

Address.....City & State.....

In Canada

address The Andrew Jergens Co., Ltd., Perth, Ont.



The Andrew Jergens Co., Dept. 9-C, Cincinnati, Ohio.

I enclose 4 cents for sample of Woodbury's Facial Soap, or 10 cents for samples of Woodbury's Facial Soap, Facial Cream and Powder.

Name.....

Address.....City & State.....

In Canada

address The Andrew Jergens Co., Ltd., Perth, Ont.



Comment se mettent les belles Parisiennes

Much of the seductive charm of the Frenchwoman is due to her unerring instinct for exquisite underwear, perfect corsets, coquettish and becoming footwear. These, even more than the cut of the frock, give real Parisian chic. Delightfully French are those shown on this page.



FIGURE ONE—"Elente" Corset. Of fine, strong, white Coutil. The top, of elastic, scarcely rises above the waist-line. Perfect hip lines are obtained by the proper arrangement of the few bones. Six garters. \$5.00

La Coquette Satin Slippers. Cut-out design on front, outlined with iridescent beads. High French heels. Exquisite lines. A veritable Cinderella slipper. \$7.50

La Coquette Hair Comb. Five-pronged comb of tortoise shell, with sparkling ornament of rhinestones surrounding one large pearl. \$11.50

FIGURE TWO—An imported "Elente" model. Of strong, yet pliable tricot. Short straps of silk elastic, inserted at each side, the full length of the corset, give the utmost grace and freedom of movement. \$7.75

La Sylphide Brassiere is both unusually decorative and unusually substantial. Cleverly constructed, almost without a seam, of heavy Cluny pattern lace, and a bit of linen, inserted under the arms. \$4.00

FIGURE THREE—"Elente" Corset. Front-lacing, slip-over style. Back of strong Coutil, front of firm, elastic webbing. Few bones. Allows grace and naturalness, and at the same time holds the flesh to the proper lines. \$10.00

La Jeunesse Slippers. An aristocratic, high-arched model. High French heels. Unusually graceful lines. \$5.10

La Jeunesse Hair Ornament. From a handsome emerald and rhinestone pin, tower two graceful, white ostrich plumes. This becoming hair ornament adds the last touch of elegance to the elaborate Opera or Ball costume. \$25.00

FIGURE FOUR—A Madame Irene model, designed expressly for Lord & Taylor. Of flexible silk tricot, made so that it holds its shape with the fewest bones. Exquisitely finished. Satin covered bones. Silk garters. \$12.00

L'Amoureuse Brassiere. A soutien-gorge, made of two bands of wide satin ribbon, cleverly adjusted to the figure. Slightly boned. White and Pink. \$5.00

FIGURE FIVE—"Elente" Imported Corset. Of self-striped suede. Soft, pliant and strong. Very low bustled. Carefully placed bones; slender, graceful hip lines. \$3.95

Daphne Slippers. Long vamp, Colonial tongue, Spanish-Cuban heels. Graceful in the extreme and very becoming to the foot. \$6.50

Daphne Hair Ornament. Chiffon band with high wired chiffon bows, held in place by a brilliant aquamarine pin, set with rhinestones and pearls. \$8.95



Lord & Taylor
New York



Model 366. The most extreme corset offered in this season's Gossard line at the price. Flat hips, large waist and low bust characterizes this model. Very light and flexible boning. Priced at... \$3.50

Model 205. Women who have adapted their figures to the present style will find this model perfect. Skirt is long with an elastic section at back. Bust line low and lines very straight. Made in a dainty Batiste, at..... \$5.00



Gossard Corsets

will improve your figure immediately

A GOSSARD Corset improves your figure with the very first fitting. You can see the difference in your mirror. Your friends will commend the improvement. Figure improvement means health—and health usually means beauty. Beauty—as we interpret it—means a well-poised, graceful figure, never restricted, but sometimes refined.

The face reflects youth, health and beauty, but where is the true artist who does not always emphasize the figure itself, when an expression of beauty is desired?

Four models, very popular this season, are here shown. *Read the descriptions carefully.*

Wear
Gossard
CORSETS
They Lace In Front

PRACTICALLY every city and town in the United States and Canada, and all foreign style centers, now have their quota of Gossard enthusiasts. The front-lacing principle, originated by The H. W. Gossard Company, interested these women first.

After a correct fitting of the model designed for her figure, a woman sees instantly that the wonderful thing about Gossard Corsets is their design. It is different, very different, and is only fully appreciated after wearing them.

Gossard Corsets at \$2.00 up to \$25.00 are sold in practically every city in the United States. If you cannot obtain them, write us direct and we will see that you are supplied at once.

For the convenience of Gossard wearers going abroad, we give the addresses of our French and English Representatives: Aux Trois Quartiers, Paris, and Marshal Snelgrove, London. In Canada and foreign countries, Gossard Corsets are sold at a slight advance in price due to customs duties.

These corsets are sold in our Chicago shops
310 Michigan Avenue near Jackson Boul. 64 Madison Street near Michigan Ave.

The H. W. Gossard Co.
CHICAGO
LARGEST MAKERS OF FINE CORSETS



Model 850. Southern women will greatly appreciate this new Gossard, because of its material and light boning. Can be worn by almost every type of figure. Bust line is low and skirt sufficiently long. Made in a mercerized Brocaded Batiste \$8.50

Model 920. The ultra of this season's corsets is expressed in this model. The lines are quite straight—bust low, skirt long, with three elastic sections, and the front curved slightly. Made of an imported mercerized Grenadine Brocade \$12.50



PHILADELPHIA
BROOKLYN
CLEVELAND

OPPENHEIM, COLLINS & CO

34th Street—New York

NEWARK
BUFFALO
NEW YORK

A Trio of Smart and Unusual Spring Suits

At Extremely Moderate Prices



A reproduction from an original by "Premet." New drop shoulder effect with double tier circular skirt; made of imported serge in shades of navy, Hague blue, leaf green, tan, taupe and black; also black and white shepherd check, trimmed with bands of taffeta.

25.00

Adaptation from a "Callot" model, jacket is short in front, with a somewhat longer delta point back and modified raglan shoulder. The skirt is a lap front flaring tunic, the trimmings are wide bands of taffeta or moire; the material is fine serge in all shades.

29.75

Superior quality serge or gabardine in all the newest shades. A trig Eton jacket with back hanging in slight ripples at side, with a handsome braided ornament and tassel. Skirt is one tier tunic, sash back effect; trimmed with wide bands of rose moire.

39.75

On Sale in All Our Stores

IN A CHILD'S GARDEN



Above, at the left, is shown a boy's tailored coat of navy blue serge, sateen-lined. The belt in back goes under two tabs trimmed with pearl buttons. Sizes two to six years, \$6.50. Order Number VVA.

The upper picture in the center group is a David Copperfield suit of linen; laced blouse of white; collar, cuffs and trousers of blue or brown linen. Sizes two to six years, \$3. Order Number VVB.

The boy's hat shown on the bough of the tree is a new and attractive model of fine milan straw, trimmed with a band of grosgrain ribbon. Sizes two to six years, \$3.50. Order Number VVC.

The girl's hat shown at the lower left of the center group is of white peanut straw, turned up and fastened at one side with a hand-made satin flower. The hat is faced and trimmed with faille silk; in rose or blue, \$4.50. Order Number VVD.

The lower center figure in the center group shows a girl's two-piece dress of fine white rep, with collar, cuffs and belt of blue rep. The full pleated skirt is made on a separate waist. Sizes two to six years, \$2.50. Order Number VVG.



Above, at the right, is an unusually charming frock of blue chambray with collar and cuffs of hemstitched voile and small white crochet buttons. The skirt is full-pleated and the wide belt is of black moire ribbon. Sizes two to six years, \$3. Order Number VVE.

Shown on the same figure is a hat of blue chambray (to match dress) trimmed with black moire ribbon, \$2. Order Number VVF.

The girl's coat shown at the lower right of the center group is of Bedford cord, trimmed with tiny buttons covered with the material, and a collar of embroidered batiste. In navy or Copenhagen blue, sizes two to six years, \$7.75. Order Number VVH.



At the left of the lower group is shown a copy of an English frock, in Hague blue or rose linen. The collar, cuffs and vestee are of white batiste trimmed with pleated ruffles. Sizes two to six years, \$3. Order Number VVJ.

At the right of the lower group is shown an infant's romper of fine white madras. The collar, cuffs and patch pocket are trimmed with hand feather stitching and a narrow lace edging. The romper is made creeper style, buttoning down the back to waist, and across the bottom. Sizes one and two years, \$1.50. Order Number VVK.

Orders by mail should be sent to

Broadway and 10th Street

JOHN WANAMAKER

New York City

Individuality in these Clothes for Young Women

Above at the left is shown a three-piece suit of changeable taffeta with an invisible stripe effect. The new coatee and the tunic are trimmed with ruchings of the silk. The blouse is of allover lace. In green, red or bronze. Sizes, 14, 16, 18 and 20 years. \$39.75. Order Number V436.

The center figure in the upper group shows a very desirable dress of novelty crêpe with an allover lace underbodice, the high standing collar and girdle of black taffeta. In back an embroidered collar effect adds an attractive touch. In rose, mustard or dark blue. Sizes, 14, 16, 18 and 20 years. \$25. Order Number V437.



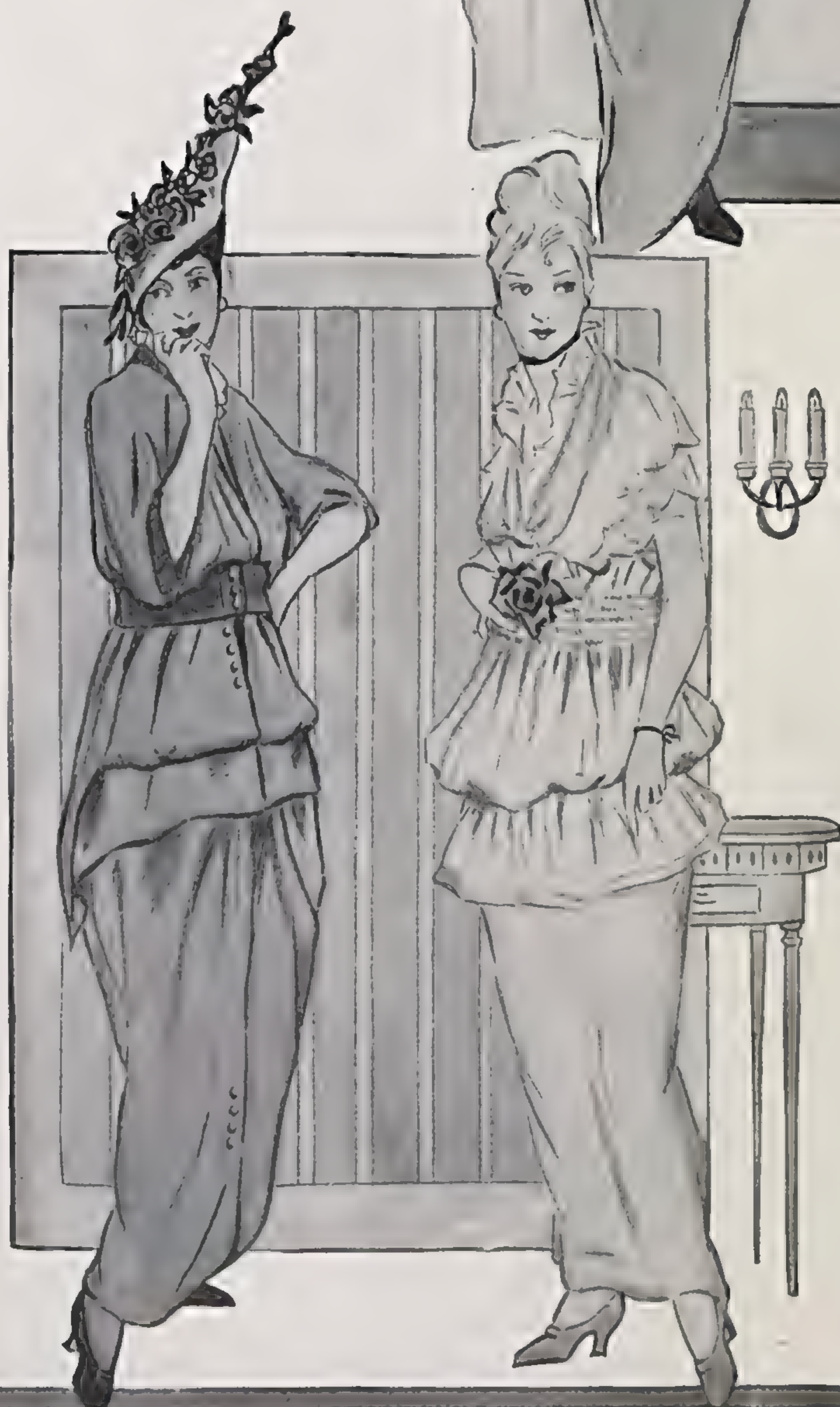
At the right of the upper group is an unusually becoming dress of changeable taffeta, with a vestee and high rolling collar of white organdie. The puff tunic and the ribbon sash tying low are delightful features of this new frock. In green and black, Copenhagen blue and black, or blue and bronze (changeable), or plain colors. Sizes, 14, 16, 18 and 20 years. \$29.50. Order Number V438.

Below at the left is an effective dress of crêpe de Chine with a wide belt, standing collar and cuffs of heavy ribbed silk in a contrasting color. The tunic falls straight in back, and is puffed at the sides and in front. In navy or Nattier blue, olive or black. Sizes, 14, 16, 18 and 20 years. \$27.50. Order Number V439.

The charming dance frock shown below at the right is of very soft taffeta, the bodice of dainty lace with a fold of chiffon in a surplice effect, and a standing frill of net. The puffed tunic is finished at a high waist line with many rows of shirring, headed with a frill of the taffeta. In pale blue, shell pink, white or rose. Sizes, 14, 16, 18 and 20 years. \$27.50. Order Number V4310.

Orders by mail should be sent to

JOHN WANAMAKER
Broadway and 10th Street, New York





vogue's School Directory



Each school represented below is recommended to the patronage of our readers

Is Your Daughter's Education "Finished"?

THE girl of today is the wife of tomorrow. Don't forget that when planning your daughter's education. If your daughter is of "finishing school" age, there is a great probability that she will be married within the next five years. She will be the "general manager" of a business—intricate, technical, exacting—"Her Home." Will a knowledge of English, a smattering of the



Administration Building

classics, a veneer of French and music and an amateurish acquaintance with philosophy enable her to cope successfully with

her new responsibilities?

Is your daughter able to assume these responsibilities with confidence and a thorough knowledge of that which is the base of the home—"Domestic Science"? What is included under the term of "Domestic Science"? Briefly, it's this: cooking,

management of servants and the household, apportionment of income, interior decoration, social conduct, home nursing, care of children, dressmaking and millinery.



Dressmaking

The National School of Domestic Arts and Science occupies five large buildings a few blocks from the White House, and is equipped in a manner to inspire enthusiasm and make the work a lasting joy.

Perhaps the most interesting building is "The Model House," which is run entirely by the students, who officiate in every position from housekeeper to hostess. In this limited space we cannot do more than outline the broad scope of this institution. Visit the school and see for yourself that which it can do for your daughter—or send 8c. postage for Catalogue E and booklets.



A product of the Senior Cooking Class. Accepted "Wedding Cake" for Mrs. Jessie Wilson Sayre.

National School of Domestic Arts and Science, Conn. Ave. and M St., N. W. Washington, D. C.

Start Now to Select the School for Next Year

The school year is now in its final quarter. In ten weeks nearly every school will have closed its doors for the summer vacation. Better to consider now the choice of your children's schools for next year, than to hastily decide the matter on a few days' notice before school opens in the fall.

City schools and country schools, finishing schools and domestic science schools, here they are, spread before you. Read these announcements carefully. If, however, you do not find the schools you are seeking, write to Vogue and Vogue, with its wide experience, gained by personal visits, will be able to recommend to you exactly the school you are seeking.

WRITE TO

VOGUE EDUCATIONAL SERVICE
443 Fourth Avenue New York City

Connecticut

THE RIDGE

A Home and School in the country for very small boys.
MRS. WILLIAM GOLD BRINSMADE,
Washington, Conn.

Massachusetts

Miss McClintock's School for Girls

A combination of city and country life. Arts and Crafts. Native teachers in languages. Resident and day pupils. All athletics. Miss MARY LAW McCLINTOCK, Principal,
Box V, 4 Arlington Street, Boston, Mass.

HOUSE IN THE PINES

Norton, Mass. 40 Minutes from Boston
A school for girls. Intermediate and academic courses. Languages—native teachers. Music. Household. Art. Every attention, not only to habits of study, but to each girl's health and happiness. Miss Gertrude E. Cornish, Principal.

MISS HALL'S SCHOOL FOR GIRLS

PITTSFIELD, MASS.
MISS MIRA H. HALL, Principal

Thorn Mt. Tutoring School and Camp for Boys
Thorn Mountain, Jackson, N. H. Altitude 1800 feet. Real log cabin. All outdoor sports. Mountain climbing, woodcraft and tutoring. A unique combination of play and work. Write for illustrated booklet. GEORGE A. BUSHEE, A.B., B.D., 19 Huron Ave., N. Cambridge, Mass.

Pennsylvania

THURSTON PREPARATORY SCHOOL

Home and day school for girls. College Preparatory, Elective, and Post-Graduate Courses. Art, Music. Certificate admits to leading colleges. Fourteen acres of beautiful grounds. Gymnasium and field sports. For catalogue address Miss Alice M. Thurston, 6801 5th Ave, Pittsburgh, Pa.

District of Columbia

Chevy Chase Seminary DISTRICT OF COLUMBIA, Washington
A home school, preparatory and finishing, for young ladies. Literature, Music, Art, Elocution and Domestic Science. Campus of eleven acres for outdoor sports. Healthful location in Washington's "Suburb Beautiful." Artesian water. Mr. and Mrs. S. N. BARKER, Principals.

National Park Seminary

For Girls. Washington, D. C. (Suburbs)

A unique school for the education of girls by rational, effective means. Congenial groups and small classes, in Academic Studies, Languages, Art, Music, Domestic Science, Arts and Crafts, Library and Secretarial Work. Outdoor life. Pure air, pure water, perfect sanitation. For illustrated book, address Box 178, Forest Glen, Maryland

New York

MRS. DOW'S SCHOOL FOR GIRLS

For circular address
MRS. MARY E. Dow, Principal,
Briarcliff Manor,
New York.

New York—Cont'd

MRS. HAZEN'S SCHOOL FOR GIRLS

Half-hour from Grand Central Station,
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—it has been used without our consent by certain manufacturers who seek to make capital out of the prestige of Vogue, the magazine.

THE title "Vogue" has a two-fold value. First, the *intrinsic* value of the word itself, with its suggestion of smartness and distinction. Second, and more important, the word "Vogue" has the *added* value of its long association with Vogue, the magazine.

Now we find that certain manufacturers are using "Vogue" as a trade-name for all kinds of miscellaneous merchandise. There are "Vogue" candies, and "Vogue" rouges, and "Vogue" hats, and various other things, good, bad and indifferent, all labelled with the title "Vogue."

It may be the desire of the makers of these things subtly to trade on the reputation and prestige of Vogue, the magazine. Their purpose may be to convey the idea that Vogue is in some way responsible for them.

Vogue is *not* responsible! Vogue has *not* launched out into manufacturing. If on the counter of your favorite store you find anything labelled "Vogue," do not buy it in the belief that Vogue has made it, or that Vogue recommends it.

Except Vogue itself, and Vogue Dress Patterns, no article that bears this name has any connection with us.

So, while we cannot prevent the promiscuous use of the name "Vogue," we can at least forestall possible disappointment on your part, should you be led to buy a product marked "Vogue" believing that The Vogue Company is its sponsor.

We believe it a part of our duty, moreover, to point out from time to time that various articles of merchandise called "Vogue" are not backed by Vogue, the magazine; and that it is not safe to accept them on the assumption that they are as desirable as the name might at first glance imply.

Condé Nast

Publisher



55 H. P. "BIG FOUR"

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PUSSYWILLOW TAFFETA means a fabric so soft in texture as to remind you of the softness of the little blossom of early Spring after which it is named.

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The New Silks First
at the High Class Stores

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Illustration: Model in Migel-Quality
Egyptian Crepe by Drécoll.





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RAWAK
48 West 38th Street
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Watch Our Vogue Space for Newest Creations

VANITY FAIR



VANITY FAIR FOR MARCH

In Vanity Fair for March, Frank Crowninshield, the new editor, states the general editorial plans and ambitions of the magazine. What he says is reprinted here. After reading it, secure a copy of the March number and decide for yourself in what degree Vanity Fair lives up to the hope of its makers.

VANITY FAIR has but two major articles in its editorial creed: first, to believe in the progress and promise of American life, and, second, to chronicle that progress cheerfully, truthfully, and entertainingly.

This is certainly a pleasant task, and not, we think, an impossible one. On every side there is helpful material at our hand; on every side there is encouragement. At no time in our history has the wonder and variety of American life been more inspiring, and, probably as a result of this, young men and women, full of courage, originality, and genius are everywhere to be met with. This is particularly true in the arts. In our painting and sculpture a highly fertile and stimulating period is at hand,—witness the splendid examples of sculpture by two young Americans, still in their thirties, in this issue of Vanity Fair. In the world of letters there are evidences of a profound activity, of originality of angle, of an inventive, forward, and reactionary spirit. New orders and readjustments confront us in the drama and in all the arts.

LET US instance one respect in which American life has recently undergone a great change. We allude to its increased devotion to pleasure, to happiness, to dancing, to sport (in which we appear to have a laughable lead over the rest of the world), to the delights of the country, to laughter, and to all forms of cheerfulness. This tendency among us has been of late the subject of many parental warnings, admonitory sermons, and somewhat lugubrious editorials. For our part, it seems a bright sign in the heavens, for it argues, we believe, that we, as a nation, have come to realize the need for more cheerfulness, for hiding a solemn face, for pluck, and for great good humor.

VANITY FAIR, notwithstanding, doesn't stop at being merely useful—it is as cheerful as anybody could wish. It will print much humor, it will look at the stage, at the arts, at the world of letters, at sport, and at the highly-vitalized, electric, and diversified life of our day from the frankly cheerful angle of the optimist, or, which is much the same thing, from the mock-cheerful angle of the satirist.

THIS latter angle is sometimes a little foreign to our American artists and authors, and it will be one of Vanity Fair's pleasantest duties to wean them from their stiff, unyielding ways and make them, as the French

periodicals have succeeded in making theirs, a little more free in their technique—a shade less academic and "tight"—a trifle more fluent, fantastic,—perhaps even absurd.

FOR women we intend to do something in a noble and missionary spirit, something which, so far as we can observe, has never before been done for them by an American magazine. We mean to make frequent appeals to their intellects. We dare to believe that they are, in their best moments, creatures of some cerebral activity; we even make bold to believe that it is they who are contributing what is most original, stimulating, and highly magnetized to the literature of our day.

VANITY FAIR will strive always to tell the truth about life, and to tell it tolerantly and entertainingly. With such a mission in mind we feel that we are fortunate in our title. Under no other titular banner could we battle so cheerfully. Bunyan, who first discovered the title, had, in "The Pilgrim's Progress," an admirable and major purpose in mind—the determination to tell the truth about life, and to tell it entertainingly. Thackeray pinned the title to a novel in which he told the truth about life and told it entertainingly. The morals which he pointed would not

have been so long remembered had they adorned less sprightly a tale.

IT IS easy to promise much and then, with the lapse of time, to forget one's promises. Vanity Fair prefers to hope a great deal and to promise little, but we shall expect, as time goes on, and if our readers will be a little patient with us, to improve upon our promises. Naturally we could hope for but little success and for no betterment of our promises without the aid and encouragement of our friends. We trust that, as the purpose of our magazine becomes each month a little more sharply defined by the class of contributions which we include in it, our readers will make our task lighter by sending us such aid, criticisms, and contributions as will advance us a little farther.

A PERIODICAL is bound to be, in a way, a family affair, and only when its family is really united does it become at all useful or successful. We hope to be useful to our family; to aid them in many humble and practical ways, and to present to them cheerfully month by month a record of the progress and promise of American life.



THACKERAY SAID OF "VANITY FAIR"

"I HAVE no other moral than this to tag to the present story of Vanity Fair. Some people consider Fairs immoral altogether, and eschew such, with their servants and families: perhaps they are right. But persons who think otherwise may perhaps like to stop for half an hour and look at the performances. There are scenes of all sorts; some dreadful combats, some grand and lofty horse-riding, some scenes of high life, and some of very middling indeed; some lovemaking for the sentimental, and some light comic business: the whole accompanied by the appropriate scenery."

Look for cover opposite.

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Wrecked by Artillery— Restored by Advertising

TWENTY years ago, Pedro Pacheco inherited from his father a little shop in Mexico City. Steadily he built his business, and for years he prospered.

But with the fall of Porfirio Diaz and the troubles of the Madero regime, business became unsettled. Until just a year ago, the revolution that placed Huerta in power, brought the downfall of Senor Pacheco. His store was near the center of the heaviest fighting and rebel artillery quickly reduced the thriving establishment to a shell-riddled ruin.

To rebuild in Mexico City was a hazard not worth the taking. So Senor Pacheco, looking about for new fields, decided to locate in New York. It was in July that he arrived in the metropolis.

Shortly afterwards, just off Fifth Avenue on Thirty-ninth Street, he opened a picturesque little Mexican Curio Shop and Tea Room. Here one might dine, sitting down to Mexican delicacies amid settings of gaudy serapes, fantastic Chihuahua pottery and odd products of Mexican handiwork.

A good business man, but unfamiliar with American advertising, Senor Pacheco at first advertised indiscriminately—with no results. "Then, fortunately," he says, "Vogue discovered me."

So rapidly has his business developed since that discovery that he is now about to open another establishment in Atlantic City. Recently, in a letter, he tells us something of his customers.

"From as far away as Lima, Peru," he writes, "I have had orders for those curious beads we call 'Job's Tears.' Only yesterday, a woman from Portugal called, having read my announcement coming over on the steamer. And several of my old customers in Mexico have written to me after reading Vogue."

"So I am more than pleased with Vogue, and it is the only magazine I am now using for my advertising. I shall continue to use Vogue as long as I am in business. It has rebuilt the house that a revolution ruined."

SHOPPERS' & BUYERS' GUIDE SERVICE
Vogue 443 Fourth Avenue New York City

Candies—Cont.

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Children's Clothes—Cont.

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SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

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of imported art specialties. Pure silk, carved wood, and lacquer novelties. The Torii Shop, 620 South Warren Street, Syracuse, N. Y.

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Imported Egg Cups with individual salt and pepper shakers in the form of miniature eggs, 65c. C. J. Dierckx, 34 West 36th St., New York.

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RARE NOVELTIES IN JAPANESE negligees, baby's wear, hosiery, flowers, perfume, fancy goods. Importer's prices. Catalogue. Royal Gold, 8 East 125th Street, New York.

TANGO NECKLACE. Oatseye beads intermingled with contrasting colors & shapes; glass or carved wood on silken cord and tassel. \$1.00. No two alike. The One Dollar Shop, 10 W. 40, N. Y.

FURNISHINGS for SUMMER COTTAGES made by the blind, hand-woven scarfs, baskets, rugs, etc. The Lighthouse Weavers of The New York Assoc. for the Blind, 111 E. 59th St., N. Y.

BEADS, Spangles, Jewels, Chenilles, Gold Threads, Tapestry Silks, Embroidery Materials. Everything in this line that can't be had elsewhere. Peter Bender, Imp., 111 E. 9th St., N. Y.

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Japanese Garden Scissors with leather pouch, \$1.50. Specialties for Gift Shops. Tracy-Demarest Studio, 121 E. 17th St., N. Y.

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SWIMMING SCIENTIFICALLY TAUGHT to ladies, gentlemen & children. Private instruction. Two heated filtered Pools. Dalton Swimming School, 23 W. 44th St., N. Y. 3259 Bryant.

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THE SCOTCH TEA ROOM, Breakfast, Luncheon, Afternoon Tea, Table d'hôte Dinner 75 cents. Orders taken for scones, cakes, jam & marmalade. 31 West 45th St., N. Y. Bryant 6476.

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The quaintest place in New York for Luncheon, Afternoon Tea, or Dinner.

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17 West 37th St., N. Y. Home cooking by a Maryland cook. Private rooms for Dinners, Dances, etc.

SPECIAL SHOPPERS' LUNCHEON & TEA
Feel at home for Luncheon at the Idle Hour Tea Rooms, Southern Cooking, 5 W. 39th St., N. Y. (Opposite Lord & Taylor.)

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Offers a variety of home-made delicacies. Write or call for list. Try our Luncheons and Teas. 49 W. 39th St., N. Y. (Near Lord & Taylor.)

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Buena Skin Tonic. No Toilet Table complete without it. The friend of cultured women. Prepaid \$1. 422 Hoyne Avenue, Chicago, Ill.

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drenched spring blossoms. Arbutus, Lilac, Apple Blossoms, Sweet Pea. \$1.25 per oz., 7 sample odors 50c. Parfumerie Riviera, 11 E. 30 St., N. Y.

PRISCILLA CLEANSING CREAM cleanses the pores, clears the complexion. Priscilla Tissue Cream softens & prevents lines. Call or write. Miss Sullivan, Face Specialist, 27 W. 46 St., N. Y.

YAMA-YURI, used in place of soap, cleanses & creates a radiant skin. Once tried, always used. Sample, 10c. Send for booklet, "Rare Toilet Preparations." O-Kami-San Co., 70 Warren St., N. Y.

LE PERLE FACE POWDER, a complexion aid, adheres, protects, beautifies; in four tints, delicately perfumed, 50c per box, prepaid. Miss Cloud, cor 15th & Walnut Sts., Phila., Pa.

MARY GREY'S Treatments for face and scalp repair the ravages of age and worry. Home Treatment box with full directions, \$5. Mary Grey Co., 2 East 46th Street, New York.

QUIN-SEC HAIR ELIXIR—For dandruff and falling hair. Price, \$1.00. Hair Salve, 50 cents. Write for booklet. Scientific treatments. K. M. Quinlan, Parlor, 166 Lexington Ave., New York.

LLEWELLYN'S "SKIN FOOD"
is a dependable first aid to beauty, cleansing and nourishing. Large tube, postpaid to any address for 35c. Llewellyn, 1518 Chestnut St., Phila., Pa.

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MME. MAY'S celebrated wrinkle lotion corrects flabbiness and closes the pores. Gives youthful complexion to those showing traces of time. \$1.00 per bottle. 15 Temple Place, Boston, Mass.

MANULOTION, an excellent skin bleach for neck and hands, imparts that fine white transparent appearance which is so desirable. 4 oz. bottle mail 60c. R. S. Foster, 358 B'way, N. Y.

"AMBROSIA" meaning supremely excellent. Ill. catalog explains why our tonics stop falling hair, why our creams, toilet waters, etc., are beneficial. Ambrosia Co., 147 Franklin St., Buffalo.

STAGE "SECRET" WHITE, excellent for the evening toilet. Gives a beautiful white to your skin. Harmless. Will not rub off or soil clothes. 50c the tube. Ray Mfg. Co., 246 W. 46th St., N. Y.

"CLEANSINA" on your Dressing Table, keeps the scalp in a clean and healthy condition. Gives the hair freedom of growth. Prepaid \$1.10. Write Booklet. Kruse, 526 Amsterdam Av., N. Y.

GARDENIA BLOOM AND CREAM, beauty builders, perfectly pure, non cosmetic, yet give the skin the white velvety texture of the flower. Booklet. Aurora Specialties Co., Lowell, Mass.

SCIENTIFIC BEAUTY BUILDING
At home. Booklet, "The Truth About Face Powder" & sample Happi Toilet Aids for 10c. Ask physicians. Boudoir Specialty Co., 309 5th Ave., N. Y.

UTH-GLO TREATMENT. Insures a beautiful complexion. Improves texture of skin. Leaves soft finish of a roseleaf. Complete outfit with full directions \$1. Uth-Glo Co., Castile, N. Y.

CRÈMES DE SEQUENCE are scientifically graded for alternate use. "For Fair Faces," the sequence of 3, with "Massage Mistakes" \$6. Address orders Roberts & Co., 246 5 Ave., N. Y.

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FACIAL TREATMENTS that give life and nourishment to neglected skin. Sagging muscles and wrinkles remedied. Also Laird Skin Food \$1. Mrs. R. H. Laird, 20 W. 31st Street, New York.

BEAUTIFYING and Health Giving Articles. Ten-Toe-Ease relieves chilblains, aching feet. Circular D shows complete line of Lavender Toilet Articles. Laura Jane Fisher Co., Olean, N. Y.

RADIOLA HAIR TONIC positively removes dandruff, stimulates growth of hair & imparts a natural health. Price, \$1. Bertha F. Johnson, Scalp Specialist, Aeolian Hall, N. Y. (circular).

FACE AND SCALP SPECIALIST 15 years in N. Y. Prominent physicians among patrons. Hair tonic or Face Cream \$1.00. Lillian Stillman, 38 W. 38th St., N. Y. Tel. 144 Greeley.

Travel

EUROPEAN TOUR. Small Private Party Sailing May 23, 1914, to the Mediterranean. 89 days, \$840. Address A. F. Pierce, 1430 Broadway, New York. Telephone 4260 Bryant.

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Travel—Cont.

"PHILAE THE BEAUTIFUL" A wonderful Egyptian picture from \$10,000 negative, in our Royal Sepia Gravotypes. Superb, art mat 13x21, \$1 prepaid. O. H. Graves Co., 2600 Parkway, Phila.

LADY, QUALIFIED BY EDUCATION
and long residence abroad, will chaperone a party of three to Europe. For particulars address Miss Teisdale, 6965 Delmar Ave., St. Louis, Mo.

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WILE-AWAY STEAMER BOXES.
A gift for every day. Contents selected for the individual. Prices, \$5 up. Elizabeth H. Pusey, 16 East 48th Street, N. Y.

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Filled with fruit and surprises. Daintily wrapped. \$5, \$7.50, \$10 and \$15. Elizabeth H. Pusey, 16 East 48th Street, N. Y.

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Ideal for birthdays, convalescence or journeys. Each one individual. Prices from \$4. Elizabeth H. Pusey, 16 East 48th Street, N. Y.

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Filled with little amusements and comforts for the invalid. Each one individual. Prices from \$5. Elizabeth H. Pusey, 16 East 48th Street, N. Y.

BABY BATH BOX. Everything essential, humorously labelled in rhyme. Dainty and unusual. \$2.75 postpaid. E. R. Noyes, maker. Elizabeth H. Pusey, 16 East 48th Street, N. Y.

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Four dainty lavender bags in box, with hand painted card, 50c postpaid, in U. S. 634 Slater Building, Worcester, Mass.

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Jewelry, pottery, leather, textiles, or metal work. Call for that wedding or birthday present. 119 East 19th Street, New York.

SPECIAL FOR MARCH ONLY. Japanese crepe kimono, wing sleeves and fringe sash. Floral designs on light blue, white, violet and pink \$1.95 prepaid. Bertha Tanzer, 176 Madison Ave., N. Y.

SPECIAL FOR MARCH ONLY. Beautiful Chinese embroidered sash of rich white silk with deep hand-knotted fringe. 2 1/2 yds. by 6 in. Were \$2.50; now \$1.95. Bertha Tanzer, 176 Mad. Av., N. Y.

HAINANESE Cloisonné Bracelets, \$3; bar pins, \$1.75; pair beauty pins, \$2. Beautifully wrought in silver and colors at The Far East Shop, 148 Outler Bldg., Rochester, N. Y.

THINGS QUEER AND QUAIN,
Class rings & pins individually designed. Silver model submitted. Gold, silver or copper, with or without stones. Mary G. Phillips, 25 E. 59 St., N. Y.

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Let me send you a \$5 or \$10 assortment of Easter Greetings, 30 or 40 designs. Ernest Dudley Chase, 6 Ashburton Pl., Boston.

A CORDUROY BATH ROBE in delicate shades, makes a wonderfully acceptable gift. Slippers to match. Correspondence solicited. Emily Pratt Gould, Richmond Hill, N. Y.

YOUNG WOMEN'S CHRISTIAN ASS'N
Needlework Dept., 14 West 45th St., N. Y. We are still exchanging puzzles for people out of town as well as for those in town.

TANGO SLIPPER SLIDES. Exquisite French brilliants, silveroid setting; \$2.50 pair postpaid. Black Santoir Rhinestone rosette slide, \$2.00. Peter Gaskell, 500 5th Ave., N. Y. Room 402.

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OUR EASTER LINE of dainty cards and folders and Easter candles, in special boxes, will be sent on selection. Write to-day. Forest Craft Guild, Grand Rapids, Mich.

JUST SUCH THINGS as you would make, rich in sentiment, friendship and good-will. Gifts for every occasion. "Gift Folio" upon request. Forest Craft Guild, Grand Rapids, Mich.

THE EDITH ALLEN HALL cross-stitched linens, for distinctive wedding gifts. Breakfast and porch sets, individual set for breakfast tray, \$6.50 up. 364 Bedford St., Stamford, Conn.

PAPER NOVELTIES FOR GIFT SHOPS
Fine sales assured—send for catalog and special discounts. The Little Work Shop, 443 Clermont Avenue, Brooklyn, N. Y.

ORIENTAL KIMONO. Hand emb'd heavy silk, silk lined. White, black, colors. Long, \$15; Short, \$7.50. Gold emb'd Bag, \$8. Henry Lee & Co., Chinatown, San Francisco.

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Quaint, charming, century-old book, just published. Multicolor folder free. In gift box, \$1. postpaid. C. H. Graves Co., 2600 Parkway, Phila.

HAND-WROUGHT SILVER, carved wood, leather, jewelry, and many other unusual gifts. Send for beautifully illustrated catalogue. The Baker Handcraft Shop, Springfield, Mass.

SALES and EXCHANGES

Wearing Apparel

FOR SALE: White mull robe, size 36, exquisitely hand embroidered, original design, never made. Cost \$100. Sacrifice \$75. Also princess slip and night gown, beautiful material, lace and fine hand embroidery. Sell \$15 each. Sent on approval. No. 400-D.

FOR SALE: Handsome blue and black changeable silk suit. Owing to mourning worn once. Perfect condition, latest style. Size 40. Price \$28. No. 403-D.

HEIRLOOM: Beautiful large China shawl. Heavy cream silk. All-over solid embroidery, fringe 18 in. Suitable for evening wrap or gown. Perfect condition. Price \$500, rare bargain. No. 404-D.

FOR SALE: Handsome evening gown. Pale pink satin with grey chiffon and spangles. Cost \$150. This year's model, worn once. Will sell for \$50. No. 405-D.

AN overstocked wardrobe offers for sale a blue satin evening gown worn once, \$10. A pink broadcloth wrap \$15. A short white lace dancing frock \$5. An old rose pongee dress (3 piece) with satin coat \$15. Size 36-38. No. 406-D.

FOR SALE: Clothing for girl 4-5 years old and boy 6-7. Perfect condition, merely outgrown. Nearly all Best and DePinna garments. Prices very reasonable. No. 407-D.

BEAUTIFUL Chinese crepe shawl, heavily embroidered, deep netted fringe. Color, soft old rose. Would make an exquisite evening wrap. Price \$200. No. 413-D.

WANTED: Summer suits, spring coats, shoes, size 11½, for boy of six. Also summer dresses, bust 36-38. Must be modern style and good condition. No. 203-B.

FOR SALE: Black and white check suit Spring, \$35. Cost \$100. Dark blue tailored suit. Spring, never worn, \$40. Dark blue tailored suit, Drecol, Paris. Worn once, \$150; sell \$75. Waist to match, \$35. Evening coat, embroidered, made Paris, blue satin, \$65. No. 411-D.

FOR SALE: Black broadcloth suit, cost \$100; sell \$40. White satin dress, waist real Bohemian lace, over-dress black and white striped chiffon. Worn once, \$75. White lace waist, \$18. Sizes 36-38. No. 412-D.

FOR SALE: Beautiful Brussels lace shawl, never worn. Original price \$900. Sell for \$350. No. 415-D.

DARK blue charmeuse afternoon gown (short) lovely but simple design, made at Thurn, worn twice. Cost \$150; sell \$25. Blue serge and black satin afternoon dress, original Premet, perfect condition. Cost \$150; sell \$25. Both 36 bust. 5 ft. 5½ in. Large frame. No. 416-D.

FOR SALE: Very nice Paisley shawl, India border, perfect condition. Has small black center. Price \$100. No. 417-D.

FOR SALE: Misses' pink evening gown, new; size 34; corsage and tunic of blue chiffon with crystal trimming, \$20. 3¾ yd. light blue marquisette \$5. No. 418-D.

FOR SALE: Magnificent India shawl. Narrow red center. Length double width. Half would make up-to-date evening wrap. Cost \$400. Price \$200. No. 419-D.

RARE old black thread lace flouncing three and one-half yards forty inches wide. Price \$150. No. 427-D.

FOR SALE: Black satin evening gown, bodice and tunic of crystal beads and embroidered pink roses. Size 38. Worn once, \$50. Cost \$135. Hagedorn model. No. 428-D.

LARGE three-cornered very fine rosepoint applique lace shawl. Suitable for wedding veil or drapery for gown, \$500. 2½ yds. fine rosepoint applique lace 2¼ in. wide, \$20. No. 434-D.

DANCING frock in orchid shades of crepe de chine and embroidered chiffon. Skirt draped very gracefully. Size 36. Cost \$70; sell \$35. No. 436-D.

DARK blue milan straw toque with band and high ornament of raisin-colored ostrich feathers. Perfect condition. Kurzman hat. Cost \$55; sell \$20. No. 437-D.

WILL sell on account mourning evening wrap, prevailing color is lavender; material satin and new fancy taffeta; draped latest fashion. Cost \$90; sell \$45. Size 36-38. No. 438-D.

BEAUTIFUL taffeta two-piece suit, "Tea" color. Worn only at Palm Beach. Bernard model. Cost \$250; will sell for \$75 on account of mourning. Size 34-36. No. 439-D.

DINNER gown, French blue. Worth model. Cost \$350. Bodice of rhinestones, trimming of silver lace and black tulle. Will sacrifice for \$100 because mourning. Size 36. No. 440-D.

CHARMING evening gown, pale blue satin, beaded bodice and tunic bordered with flowers in pastel shades of pink, yellow, lavender. Cost \$125; sell \$60. No. 441-D.

A Page of Opportunities

To step from a salon of the reigning fashions to an old curiosity shop, a rare book store, to many other places of equal interest, in these columns literally takes but the twinkling of an eye.

Glance over the varied offerings Vogue readers present you in this issue. There are sixty-nine opportunities on this one page; very probably some of them will interest you. If they do, drop a line to the owner—you will not have to wait long for interesting results.

And remember—there is many a Vogue reader who often seeks just the article you can no longer use. Why, then, store it away, when you can offer it to her so easily and inexpensively?

WHEN ANSWERING MESSAGES

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 350-A). Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communication must be through the mails.
2. Send Vogue no money—wait until the other woman writes to you.
3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.
4. Never send any article to Vogue. The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

WHEN INSERTING MESSAGES

Send your announcement for this page to us when you wish to sell or buy anything. It will cost \$1 for 25 words or less. Additional words, five cents each. We should have your message for the May 1st Vogue not later than March 25th.

Address all communications to

SALES AND EXCHANGES SERVICE
Vogue 443 Fourth Avenue New York City

Wearing Apparel—Cont.

FOR SALE: Stunning gold brocade Calot evening gown, richly embroidered in gold. This winter's model. First-class condition, worn three times. Size 36. Cost \$300; sell \$125. No. 442-D.

FOR SALE: Handsome old Paisley shawl, black center, deep border. Perfect condition. Price \$150. Also Paisley shawl in stripe design, price \$75. No. 443-D.

OXFORD cross saddle riding habit, breeches and coat. Worn once. Cost \$98; sell \$50. Size 36. No. 444-D.

ADVANCED model green taffeta afternoon gown. Bust 36, length 42. Cost \$50; sell \$30. No. 445-D.

Furniture

ROUND dining table and eight chairs. Rather light oak. Made by Davenport. Cost \$250; sell \$120. No. 401-D.

FOR SALE: A few antiques, old mahogany sofa \$35. Desk \$75. Bureau, washstand, bed, tables and sideboard. No. 423-D.

FOR SALE: Mahogany dining room chairs, four side, two arm, leather seats, excellent condition, \$55. Also mahogany dining table, square. No. 430-D.

Miscellaneous

APARTMENT for rent; most unusual opportunity. Completely furnished—linen, silverware, kitchen utensils, etc.; all ready to occupy. Seven rooms, all very light and modern. One block from subway and elevated stations and four car lines; 12 minutes from theatre and shopping centers. Excellent for summer visitors to New York and all year stay. Can be had April 1st. References. No. 371-D.

OLD hand-woven linen, blue and white bedspread, excellent condition, rose and love bird design, \$25. Old-fashioned mahogany candle bed stand, one drawer, perfect condition. One small old four-post maple bed, \$10. Similar one re-done in mahogany, \$22. Other early American antiques. No. 402-D.

BEAUTIFUL gold dragon pin with several small diamonds and ruby eyes. Value \$45; sell \$28. Pearl and aquamarine lavalliere with chain. Value \$30; sell \$19. No. 408-D.

Miscellaneous—Cont.

BEAUTIFUL set of handsomely carved rosewood furniture, eight pieces, including one large sofa and one large arm chair, \$2,500. 1 large handsome marqueterie table, carved brass trimmings, \$250. Very old altar cloth. Oil paintings. No. 435-D.

FOR SALE: New rubber-tired Victoria, built by Hume Carriage Company. High class model. Cost \$1,100. Will be sold at a sacrifice. No. 432-D.

MODERATE rent for summer months. Apartment furnished with everything from parlor to kitchen. Seven rooms, all conveniences. Fine residential section of New York and only 15 minutes' ride from heart of shopping and theatre centers. Write at once. No. 372-D.

WANTED: White coat suit, serge, or cloth. Lingerie gowns and waists. Bust 34. Good condition, reasonable price, up to date. Wish to sell Hammond typewriter, reasonable terms. No. 204-B.

Professional Services

A WIDOW of culture, attractive personality and executive ability wishes a position as social secretary, or chaperone. Highest references given and required. No. 407-C.

REFINED German lady, pleasing personality, desires position as companion to wealthy elderly lady; speaks French, English and Spanish. East preferred. Best references. No. 421-C.

ENGLISH certificated nurse receives one lady, medical or maternity case at her own private residence in Kensington (England). Highest references from doctors and patients. Every comfort. No. 424-C.

WANTED: Position as traveling companion by cultured and tactful American girl of companionable personality. References exchanged. No. 425-C.

A GREEABLE, adaptable and versatile young woman, wishing to travel, would accept position as companion at merely nominal salary. Capable in business matters. Clever with needle. No. 426-C.

A SEASON in Boston, social and educational advantages under proper chaperonage. No. 427-C.

YOUNG woman of tact, ability and good appearance desires position as traveling companion. Exceptional references. No. 428-C.

AN American Protestant desires an engagement as companion, nursery governess or mother's helper. Seven years' experience, and excellent references. Will go anywhere. No. 429-C.

AMERICAN girl, college graduate, experienced teacher, athletic, adaptable, desires position as tutor, governess, companion, or lady's maid, either resident or traveling. Best of references. No. 430-C.

VISITING stenographer. Thirty minutes to one hour daily. Work transcribed at home. Terms by the week if desired. Copying done. Small concerns a specialty. No. 431-C.

WANTED: To come South immediately, nurse for four-year-old girl. Prefer one teaching French. No. 432-C.

FRENCH lady, aristocratic family, speaking German, Italian, English and a musician, desires position as traveling companion to refined lady or growing girls. Maid's work not desired. References. No. 433-C.

SOCIAL secretary to well-known New York woman of distinction wishes Summer engagement either as secretary, companion or chaperone, or as coach to youth backward in mathematics. No. 434-C.

A YOUNG Virginia woman, refined, adaptable, musical, wishes an engagement as secretary or companion to lady or young girl. Can furnish best of references. No. 435-C.

SOCIETY women who would like extra money can secure good commission by sending their friends to us for exclusive gowns, wraps, etc. Write at once. No. 436-C.

TALENTED, experienced writer will write letters, papers, speeches, verses, etc., on any subject. Reasonable rates. Only short notice required. No. 437-C.

YOUNG woman of some ability, desires position. Literary and artistic inclinations. Has had experience in different lines of work. References from employer of six years. No. 438-C.

VIOLIN and voice teacher from the South desires a position as companion or chaperone. References given. No. 439-C.

EUROPE. Cultured, traveled, well born woman of excellent position will assume responsibility as travel guide to a lonely agreeable woman of wealth. No. 440-C.

Miscellaneous—Cont.

A NEW Electro Thermal pad for safe and sure reduction of weights. Will sell for \$30, which is bargain in its excellent condition. No. 409-D.

FOR SALE: Antique four poster. Pure Empire. Gorgeously carved pineapple headboard and posts. Tester lined with yellow silk. Perfect condition. Price \$350. Other antiques. No. 410-D.

FOR SALE: Haviland China, 152 pieces, \$150. Two large cut glass bowls, \$30 a piece. One large cut glass dish, \$50, new. 18 cut glass tumblers, \$36, new. No. 414-D.

FOR SALE: Five volumes Plutarch's Lives, 221 years old. Hand leather bound; translated from Greek by "several hands, London, for Jacob Tonson, at Judges-Head, in Chancery-lane, near Fleet Street, 1693." Hand engraved illustrations. Good condition. Price \$500. No. 420-D.

FOR SALE: New hand crocheted white lace bed spread. Beautiful for trousseaux. Worth \$100; will sell for \$60; also home outfit Hermann permanent hair waver, \$7.50. No. 421-D.

FOR SALE: Columbia Graphophone, Mahogany cabinet, room for 100 records. Bell horn. Sell less than half original cost, including \$50 worth of records. Excellent condition. No. 422-D.

FOR SALE: Old solid silver large coffee service, four pieces, very heavy, beautiful shape and design, made in forties. Perfect condition. Cost \$500; sell \$300. No. 424-D.

FOR SALE: Unusually handsome fan, real tortoise shell and brown ostrich feathers. Take \$25. No. 425-D.

SMALL collection antique Chinese snuff bottles. String of eighty-one Chinese jade beads, worth \$500. Price \$200. A few modern Japanese ivory carvings. No. 426-D.

\$1,000 Knabe Angelus 65 note. Fine condition. Mahogany case. Will sacrifice for \$300. Piano alone worth more. No. 429-D.

VERY rare beautiful antique Ferahan rug, size 4½ x 7½; will sacrifice for \$400. No. 431-D.

CRYSTAL watch with gold chatelaine, \$25; large bracelet, gold and enamel, set with small diamonds and pearls, \$25. ¼ carat white diamond, \$25. Brooch, \$75. No. 433-D.



Black Russia leather walking ties; five straps trimmed with dainty cut steel ornaments. \$8.00

The "Gotham"—an exclusive model—made in patent leather, or black Russia Calf; also in black Russia vamps with grey suede quarters. \$8.00

The "Ormond"—an exclusive model—made for street wear; patent leather vamp with grey, black and black and white brocade or fawn color cloth quarters; black Russia vamps with black brocade or grey cloth quarters. \$5.00

Colonial ties in patent leather or tan Russia Calf; cover buckles. \$5.00

DISTINCTIVE MODES in GOWNS, FOOTWEAR and MILLINERY

Dainty sheer dancing frock of cream silk shadow lace lined with chiffon; smart pannier effect of chiffon taffeta in pastel shades; embroidered batiste and lace trimming. \$37.50

New model hat with soft silk crown and fancy straw facing; velvet ribbon. \$25.00

Very effective, new model, taffeta silk parasol in all desirable solid colors or black and white striped effect with three-inch facing of silk in contrasting shades. Special price \$8.75

Corsage bouquet of sweet peas and asparagus ferns in pink, mele, lavender or white. \$1.75

Very smart afternoon dress of chiffon taffeta in black and all desirable evening shades; yoke of fine plaited net; neck and sleeves net trimmed; finished with silk velvet girdle. \$37.50

Small hat of soft draped straw with lace butterfly effect in front. \$22.50

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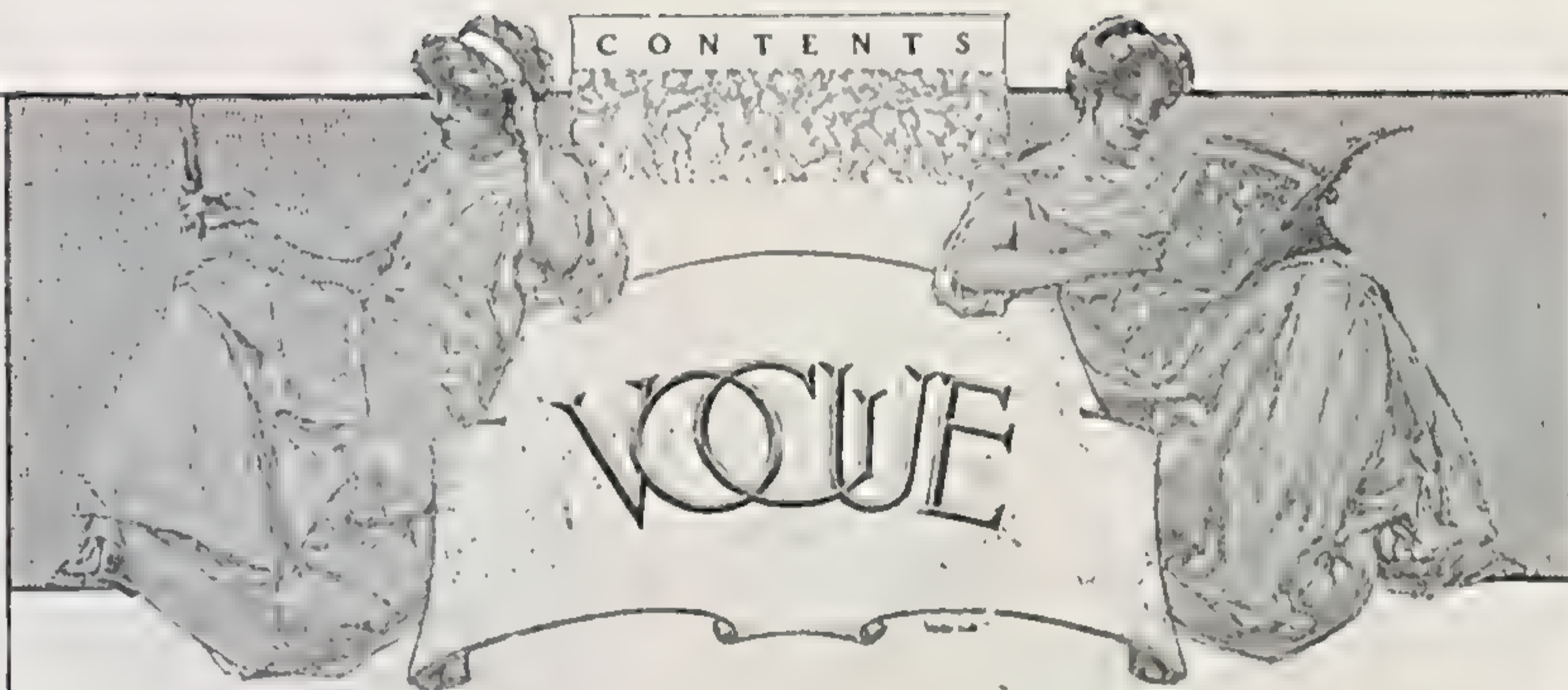
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The next Vogue will be the

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MARCH 15, 1914

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SIGNATURES

How do you sign your name? If you are married, you will naturally sign your name thus: Mary Harper Jones (Mrs. George H. Jones). Now, assuming you have subscribed to Vogue in the name of Mrs. George H. Jones, please make sure that your name is so given every time you write to us—otherwise you run the risk of being entered as two separate persons! This will always mean confusion, delay and possible loss.

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THE spring hats are here—here in this number of Vogue—and this is the surest of all possible signs that winter is at its end. But, if any other proof were necessary, you will find it in overflowing measure in the forthcoming Spring Fashions Number, in which Vogue will present all the new modes of the new season. Look for this cover:



The cover of the next Vogue is by
Helen Dryden

As you turn the pages of the next Vogue you will find yourself in Paris, leisurely inspecting the best creations of the best couturiers. You will see what they all are offering—Chéruit, Paquin, Premet, Doucet, Poiret, and all the others whose best work you will have spread before you in this greatest of all Vogue's fashion numbers.

As page 129 of this number remarks, these gowns, hats, and wraps selected for the Spring Fashions Number include everything from the very conservative all the way to the most extreme novelties launched by the Parisians. The idea of this next Vogue is to tell you the whole story; beginning with the basic lines of the new figure, it illustrates practically everything that at any hour of the day or night you can put upon it.

FOR LIMITED INCOMES

The experienced buyer of fashionable dress, even though her purse be a short one, will have no trouble in selecting what she wants from the Spring Fashions Number. But for her special benefit, Vogue will in the next number following the Spring Fashions Number present a carefully chosen group of costumes for her who must dress smartly with a moderate outlay. Many of these garments are from the smart, small dressmakers who usually are so difficult to find.

The name of this next Vogue but one is "Smart Fashions for Limited Incomes": it will be dated April 15, and you will be wise to put in an advance order for it with your newsdealer to-day.

SOME weeks ago we published a little announcement to the effect that Vogue's illustrations and decorations were being used by various other firms without our knowledge or consent. We invited our readers to report any instance of this misuse of Vogue's property that might come to their notice.

To-day we have many letters like the following:

"Dear Vogue:—From time to time I have noticed various Vogue illustrations appearing in the woman's page of the Cleveland _____. It did not occur to me that this might not be permissible until I read the notice on page 17 of the January 15th Vogue. As a devoted Vogue reader, I thought it my duty to report what I saw: an exact copy of the wording and decorations on page 49 from the February 1st Vogue in the Cleveland _____ for January 27th. I hope I have done right in notifying you. It does not seem right that such excellent styles as are pictured in Vogue should be pictured elsewhere."

Kindness of this sort on the part of our readers makes it easy for Vogue to maintain its exclusiveness. Vogue has instituted suit against a number of offending concerns; and will continue to do so whenever instance of infringement is brought to our attention.

BEWARE OF THE TITLE "VOGUE"

And there is another way in which Vogue's rights are being violated. A number of manufacturers have calmly appropriated the title "Vogue" as a trade name for all sorts of miscellaneous merchandise, good, bad, and indifferent. On page 14 of this issue, the publisher of Vogue gives a warning that we commend to the memory of every Vogue reader.

THE NEXT TWO NUMBERS

You now hold in your hand the Spring Millinery Number—the first of a trio of numbers that are to most readers the most important of all the numbers that Vogue publishes in the entire year. The next Vogue, as announced in the column opposite, will be the Spring Fashions Number; and will be followed by the Smart Fashions for Limited Incomes Number. We have taken page 129 to tell you in more detail about these two issues; and what we want particularly to do is to remind you that there will not be enough copies of either to go around among last minute buyers. To make quite sure of them both, warn your newsdealer now that you will require them.

As spring approaches, and so many people are about to go out of town, it is apropos to remark once more that three weeks' notice should be given Vogue before we can make any change of your address on our mailing list. If by chance you are sending Vogue to a friend, do not forget to change her address whenever it is necessary.



Photograph by Davis and Sanford

M R S . J A M E S B . E U S T I S

Mrs. Eustis is the daughter of Mrs. Louise G. Crosby, and one of the most popular members of the younger married set of New York and Long Island



Wings that are not wings at all but accordion plaitings of black taffeta accuse Maria Guy of robbing the brim to pay the trimming, so abbreviated the one and so exaggerated the other. This "wing turban" is of black Belgian split straw with top of plaited taffeta. Imported by E. H. Fielding & Co.

OPENING *the* PARIS HAT-BOX

"MERVEILLEUSE," replied Madame Alphonsine when asked what particular style of hats she was preparing for the coming season. "Merveilleuse," she repeated as she turned her eyes approvingly on the rose which was rapidly taking form under her deft fingers, "hats that are short in the back and long in front. Black hats? *Non, les chapeaux de couleur, et surtout*"—here she gave me a piercing look with her bright, black eyes—"surtout beaucoup de fleurs," and with an admiring glance she held the newly finished rose at arm's length.

It did not surprise me in the least to find that Madame Alphonsine was using flowers. Indeed, I should have been very much surprised if she had told me that she was not using them. It would be difficult to imagine an Alphonsine hat that did not have at least one flower tucked away somewhere in a fold of ribbon or in the curve of the brim. I have never forgotten my first impression, years ago, of the little wisp of a woman who sat silhouetted against a broad window which looked out upon the rue de la Paix, a bit of wire in one hand, a pile of flower petals on her knees.

HATS "MERVEILLEUSE"

But "Merveilleuse"—that was a surprise, for I had just seen the extraordinary costumes and the hats of "Les Merveilleuses" as they appear on the stage in the operetta taken from Sardou's comedy, and visions of the "chapeaux à la Ganyède, à la Directoire, et à la Frivole" danced before my eyes.

However, thus far Alphonsine's hats do not show any of the eccentricities of these extravagant creations. Yet, in a city where styles in hats change overnight, one never knows just what the morrow may bring forth.

When a modiste really has some wonderful new creation to show she doesn't parade it before every customer who comes to her shop. She is far too clever for that. She knows that a hat shows to advantage only when it is perched atop the head of some faultlessly gowned woman. With this in mind

Therein Are Seen Hats of Straw Fine as Tulle, Crownful and Brimful of Flowers; Others with High, Blocked Crowns as Bare as a Man's, and All of Them Destined to Disclose the Eyebrows

she lays her plans so that her hat first sees the light of day on the head of some pretty Parisienne at a social function, so that every woman who sees it, at once turns green with envy. That settles it. Its success is assured—the hat is launched, and in two days all Paris is wearing it. Ah, no, indeed, the modiste does not waste her treasures on the desert air; she waits for the psychological moment.

The same thing might be said of almost any other fashion that is launched in Paris, the

Deauville season was over, every one was wearing the hair that way. Had the coiffeur who was responsible for it all been content to exhibit the coiffure on a wax figure in his salon, it would probably have attracted no attention.

Then there was the crownless turban which appeared at the opening race early last February. Had the modiste hung it on a hat-tree in her salon instead of parading it at Auteuil on the head of a pretty manikin, the chances are that we would not have had the craze for transparent crowns and crownless hats.

HIGH CROWN, NO BRIM

First of all, the hats for the coming season are to remain rather small; modistes have all assured me of that. A chic exponent of the vogue of small hats is sketched at the top of this page. It is a black turban of the omnipresent Belgian split straw. To counterbalance the brimlessness and general not-an-inch-to-spare look, Maria Guy has chosen as trimming wings—not real wings restricted in size by frugal nature, but made-up wings of plaited taffeta not restricted in size at all.

A secret about the new spring hats, so subtle it is only half realized by the hats themselves, is that the new high coiffure intends to emancipate the eyebrows by lifting the hats higher and higher above the temples as the summer progresses. Indeed, so marked is this tendency that already many hats expose one eyebrow and one whole side of the coiffure, while (witness the photograph in the middle of this page) some of them set well up on the head and leave both eyebrows as frankly exposed as is a mere nose or mouth. The hat photographed is of lemon colored straw and is designed on Empire lines. It is one which will prove to be almost universally becoming. Standing guard over the crownful of green leaves and bright bunches



Some hats of the season liberate the eyebrows one by one, but this Maria Guy model meets the new fashion more than half way by exposing both eyebrows at once. Shown by Katherine Gandy



A Valentine About summer-time cape of very dark blue taffeta scattered all over with pink roses finds its accomplice in charm in a hat of the same material, bobbed off like a toque in front and tilted at the back to make room for a big pink rose. A puff of the blue taffeta flares out from the crown of the hat like a halo, and the cape is trimmed with bands of black taffeta and long, silken tassels. Imported by E. H. Fielding & Co.



Some vague suggestion of the valkyrian head-dress is given by an upshooting black wing, pierced through with glints of green and blue, that cleaves the taffeta-bound brim of a Lewis turban of black straw. From Katherine Gandy

of red and yellow berries are two green-gold feathers. The feathers, called "metallic," are gilded to effect a novel sheen. A notable feature of the hat is the very high crown. The newest hat feature that has appeared thus far, in fact, is the high, blocked crown, which varies slightly in shape and name according to the modiste who creates it. One house calls it "Robespierre," another calls it "Empire," while at a third place it is known as "Restoration." This does not mean that all hats



A turban of white straw, faced with white taffeta, flies a truce to windy March in two wings that look like miniature white flags unfurled to her gales. A Tappé, Inc., model

have high crowns, for no hat could be much flatter than Carlier's "Niniche."

Of course, modistes are offering the usual array of straw hats for early spring wear, although the straw hat has played a most inconspicuous part in the Parisienne's wardrobe for the last two years. She has preferred to cover her head with velvet, moire, satin, tulle, or lace.

SORTS AND CONDITIONS OF STRAW

The glazed straw known as *liséré* is very much like the glazed straw of last year. Although it comes in many colors, black and dark blue are best liked. Belgian split straw is



As wide as a sailor may be is this one of blue Belgian split straw, and yet so grandiose the scale on which the bow of Japanese blue moire is tied, that Maria Guy considers half a bow—one loop, and one fringed end—enough to trim it. This model and the one at the right are from E. H. Fielding & Co.

ing harmony with the Japanese blue of the moire ribbon.

Satin and straw combined, a folded satin brim, and a *tête de nègre* straw crown, fashion the Valentine About hat, which has been exported to a New York firm, and which is sketched at the left on this page. A fancy ostrich feather, burned out to make it delicate, rises straight up in the back.

Similar in line but made entirely of straw is the Reboux hat sketched opposite the one just described. In this case the straw is black and the ostrich feather is based between the brim and the crown of the hat. This model also has been sent to New York.

A Lewis model of fine black straw, also an American importation, is sketched at the upper right on the opposite page. The edge of the brim is faced with black taffeta, and a black

wing shaded with peacock blue and green is the only trimming.

INTRODUCING "OILCLOTH" RIBBON

There is a ribbon made of a fine flexible straw which is used on tailored hats. Very odd is this new ribbon, with a glazed finish which makes it look dull and smooth, not unlike rubber. This comes in black only and is known as "*ruban de toile cirée*"—oilcloth ribbon. When other ribbon is used, it is either of velvet, taffeta, or faille silk. Satin is *passé*. Moire is still used, but in inch-wide ribbon only; sometimes entire hats are made of it, and sometimes it is used for quillings and rosettes.



Up and up from an About turban of folded satin topped by self-tone straw, like wreaths of smoke curls a fancy ostrich which logically enough has been "burned out" to make it delicate. Imported by Tappé, Inc.

very popular, and there is the picot and the tagal picot. Also, there is a crin that is as fine as tulle; indeed, the plain weave might easily be mistaken for tulle. The lace weave straw is very attractive and is woven to imitate both Chantilly and Bohemian lace. Finer than either of these is the shadow lace straw with a large, loose mesh which, when used for the crown of a hat, is almost as inconspicuous as a hair net, and when used for the brim looks like a thin haze about the face. It has a distinct advantage over lace and tulle in that it needs no wiring.

The Maria Guy sailor sketched at the top of this page is of blue Belgian split straw. This hat has gone to New York. A Japanese blue moire ribbon bound about the crown ends in a big bow at the front with one loop and a fringed end. The dark blue straw is in charm-



Really as tall as it seems to be, ever so many times as high as the black straw Reboux hat on which it is posed is broad, is the ostrich which even fills in a part of the crown, so inordinate its ambition

The large moire bow and the draped moire hat of last season have quite disappeared, but there is a new "milliner's taffeta" which is almost as heavy as faille and quite as soft.

BRIMFULS AND CROWNFULS OF FLOWERS

Flowers are more in evidence now than they have been for several years, and all modistes are showing some flower-trimmed hats. Particularly smart are the black hats trimmed with white flowers. The small enamel flowers of last year have been replaced by large flowers of silk which have a glazed surface. Some are iridescent, and in color they remind me of Rodier's "nacrine." New roses made of thin taffeta come in all sorts of impossible shades—such as electric blue.

Very little paradise is used and only small birds' wings are good. Sometimes one pair of little wings is perched on the edge of a brim, and sometimes entire hats are covered with them. Ostrich feather is used in a variety of ways, as will be seen in the sketches of hats from Camille Roger, Carlier, and Virot shown on the two following pages. The Camille Roger model sketched at the left of page 31 shows a very fluffy ostrich feather in an exquisite peachblow pink posed at a graceful



High, very high, to meet the demands of towering 1914 trimmings is the new spring hat-box. Hat, box, china pussy cat, cushion and all are from Tappé, Inc.



A wide-brimmed hat is Alphonsine's "Niniche," but brimmed up and down instead of round and round as fashion has accustomed woman to expect



In a day of exaggerations, mere sanity of proportion—a crown of medium height and a brim neither too wide nor too narrow—gives this Alphonsine hat novelty



Very high crowned is a little black, Camille Roger sailor with bunches of Japanese fruit placed every which-way on the brim



A drooping pompon redeems Virot's "Robespierre" from masculinity by a very narrow margin indeed



A splendid "crosse" aigrette as black as night stands sentinel above Carlier's mannish, bell-crowned "Restauration"



angle on a small Niche hat of black *liséré*. This plume is not willowed but is very full, and the flues are pressed so they curve slightly. This model is especially notable as it is many days since we have worn long, pale pink plumes on black hats.

The Virot model, shown at the lower left on the opposite page, supports a long, full, drooping pompon of *tête de nègre* ostrich. The hat is of *tête de nègre* tagal picot banded with a taffeta ribbon, and is in the shape known as "Robespierre"—very like the "Postilion" of two years ago.

HATS OF TO-MORROW

Larger than the "Robespierre" and with a most decided bell flare to the crown is Carlier's "Restauration," illustrated opposite the



With the unfailing regularity that we attach to the rising and setting of the sun does each spring bring this combination of beige straw, a strip of vivid blue ribbon, and a pink rose. As Carlier presents it in 1914



It's many a long day since we have worn a pale pink plume on a black hat, but here comes Camille Roger bearing this very thing pressed and preened to her own liking

model just described. This hat is of black picot and is trimmed with a splendid aigrette of black *crosse*.

There is one combination which appears spring after spring with such unfailing regularity that one can count on it as surely as on the rising and setting of the sun. It is the hat of beige straw with a strip of vivid blue ribbon and a pink rose. This type of hat is shown in Carlier's "Niche" as sketched at the top of this page. This is posed on a tiny turban of Madonna blue taffeta and a band of the same vivid blue taffeta edges the brim.

A "WATTEAU" MODEL

Alphonsine has a charming little rose-trimmed hat, sketched at the upper right of the opposite page, called "Watteau." It is of Nattier blue tagal, frilled with Nattier blue taffeta, and a band of Nattier blue ribbon is drawn across the front of the crown, and over the edge of the brim at the sides. The ribbon is caught at the nape of the neck under two half-blown pink roses, and a wreath of pink roses is sewn flat across the front of the brim.

King's blue velvet is combined with beige tagal in Alphonsine's "Niche," shown in the sketch at the upper left of the opposite page. It forms the crown and lines the brim, and a bit of it is twisted across the brim. A little nosegay composed of king's blue velvet flowers and a pink rose is placed high on the brim at the left side of the front.

Lewis has a smart little flower-trimmed black and white turban, which is shown at the bottom



Lewis, exponent of the geometrical figure in millinery, juggles with the circle in this black tagal turban with its round crown of white violets and its balancing wheels of black moire

of this page. The crown is entirely of fluffy white violets, and turning back close against it is a brim of black tagal edged with black moire. Three cart-wheel rosettes made of quillings of narrow black moire ribbon are posed in a charming way on the edge of the brim.

A PLATEAU HAT

Camille Roger uses clusters of small Japanese fruit in vivid yellow on the edge of the brim of the high crowned sailor of black *liséré*, illus-



The magician Virot takes a large plateau of transparent, dark blue crin and twists it this way and that, with here a rose and there a rose, and voila!—a hat!

trated in the middle of the opposite page. Half way up the crown is an inch-wide band of turquoise blue velvet. The shiny black straw, the vivid blue velvet, and the clusters of yellow fruit with their satiny green leaves make a wonderful color scheme.

A large plateau of very transparent crin in dark blue is twisted into the wonderful Virot hat that is shown at the right on this page. Full-blown Paul Néron roses are tucked in every fold that will hold them.

A pretty hat which will doubtless be launched with success is in a combination of red straw with white wings. The wings cover the hat all over but fail to overlap at the edges, so that glimpses of the red straw show through here and there.

To wear the new hats without the new coiffure, the conspicuous feature of which is the high chignon or an appearance of height attained in some other way, is an impossibility. All kinds of devices have been thought of by which this high outline may be achieved. One of the most unique effects is secured by letting the hair at the sides fall loosely over the ears into a low knot, and combing it above the forehead into a high peak.

One smart Parisienne appears with her head bound with a strip of silver gauze, which, crossing the forehead, lies in a point between the eyebrows, is brought low over the ears, and touches the nape of the neck. The hair shows only in a lock drawn forward on the cheek and in the chignon which, even despite close swathings of gauze, rises high above the head.

E. G.

SPRING, HAT, and HAIR, INC., PARIS

A TURN of the revolving door ushered some one into the room, and as I lifted my eyes for the thirteenth time from the scarlet coat of a most delectable lobster, expecting to see the thirteenth American—for at Henry's each swing of the door brings at least one American—I saw instead a dainty little Parisienne who slowly crossed the room to one of the sofa seats in the corner. She wore a chic tailleur of black velvet, and it occurred to me then, for the hundredth time, that the Parisienne alone knows how to wear black. And surely only a Parisienne could have worn the little hat. It was of black velvet, very small and posed at a fetching angle over the right eye as seen in the sketch at the left of this page. From the two magnificent Numidie plumes, which were placed directly in front, a fringe of flues as fine as hair



in front or on the side, with quills, or with acid-dipped ostrich feathers. When feathers are used, a wreath of them encircles the top of the crown, and two long skeleton plumes are placed on the side or in the front—never in the back. When quills are used they always match the hat in color, or else they are plaid. Black quills, for instance, are hand-painted in gay Scotch plaids and are very chic on dark hats. Parisiennes are devoted to dark colored hats, and black, dark blue, *tête de nègre*, chestnut, and dark bottle green are the smartest colors that are worn. The first sunny, spring-like day brought out



Seen at luncheon in a Paris restaurant was this hat literally face-veiled with drooping Numidie feathers. At luncheon? Yes, and an entire repast was consumed to the constant brushing back of the flues

drooped over her eyes, over her nose, and down over her mouth to her chin, giving the effect of a fine complexion veil. At once I was filled with curiosity to see what she would do with the feathers when she finally decided just which *plat* of the array of hors d'œuvres was to her liking. When she had at last decided on *ceps* and had a portion nicely balanced on her fork, she lifted her left hand and swept the fringe of feathers away from her mouth with the gesture of one brushing back an unruly lock; and throughout the entire repast she continued to brush back the flues for each morsel of food that she lifted to her lips.

The hat which is being worn by the Parisienne remains tiny and is almost brimless. A three-inch brim is very wide indeed, and although some are being shown at the modistes,

Regardless of their own mandate for small hats, the French always produce some "classic" models, things of sweeping lines. Here it is of black Milan, faced with black silk, crowned with black moire, and feathered with black goura. Reboux model imported by Katherine Gandy

very few have yet appeared on the heads of the Frenchwomen. A shape that is smart, even though it is very popular, closely resembles an oblong sailor with a two-inch brim rolling up on the left side, and narrowing to an inch in width on the right. This is most frequently made in faille or moire, or in half straw, half silk, always of the same color. It may be trimmed with a butterfly-shaped fantasy perched



Before burrowing in the tissue paper for one's latest purchase, there must come a pause of admiration for the charming box it arrives in. These story-book affairs are from Hollander



At once the smartest and the most popular shape in Paris turbans which has lived to the ripe old age of ten weeks! In this copy the hat is entirely of corn-flowers with a fish-hook quill—all black

dozens of small all-white hats made of faille, taffeta, and Ottoman silks. All had soft crowns and narrow, rolling brims.

All hats are worn aslant over the right ear, even the tiniest turbans. The modish turban is just large enough to fit the head when the hair is drawn back close to the temples, and is posed at a most perilous angle on the side of the head. A hat that is not worn at this angle looks hopelessly out of date. The smartest shape in turbans is shown in the sketch on the right of this page, and although hats are wonderfully short-lived in Paris, occasionally a shape appears which lasts a season. But it is the exception that proves the rule. This particular turban has been developed in many different materials and has lived for the remarkably long period of ten weeks! It appeared at



Balance, mesdames, there must be, so if a Maria Guy hat of blue straw drops low in front under pink roses, it must lift high in back over roses, too. The flowers are linked by green leaves. Shown by Katherine Gandy

Auteuil in the autumn in gray astrakhan with a black quill. It has been copied dozens of times in needle-like cock feathers; it has appeared in chinchilla and in tulle. The one sketched here is of black cornflowers with a single black quill.

A day or so ago I saw a pretty, half mourning hat at the tea-hour at the Palais Persan. Of white picot, it was very small with a high crown almost covered with dull black grapes. Its wearer was gowned in black faille and tulle, and wore a necklace of pearls and large pearl earrings.

A SNAKE OF A FEATHER

The newest thing in paradise feathers is to have them made into long, sinuous snakes. Several fronds of the feather are securely fastened together, so that they look like one long, thick frond of paradise. This is then pressed into curves and one end attached to the hat with a piece of jet which forms the snake's head. The feather is kept in continuous motion by the wearer, and the effect is decidedly striking. The first one of these that I saw was worn at the *Soirée de Gala* at the Palais Persan.

The smallest hat that appeared that evening, one of black tulle with an inch-wide brim of jet, was almost hidden under a drooping pompon of Nattier blue ostrich which was placed on the right side. The hat was tilted over the right ear, and above the forehead two short blond curls were actually drawn up through the brim of the hat. There's a perfect relation between hat and hair!

All the hats are so very small and so brimless that for street wear it is very difficult to place a veil so that it does not brush the eyelashes. Therefore, although a few harem veils and a few short veils have been worn, the average Parisienne goes veiless.

THE GROWTH OF A CURL

Early last spring a certain Parisienne appeared at the races with an irregular fringe of hair brushed out over her cheeks and low over her brow, very much as it was worn in the days of "Les Merveilleuses." This innovation was shown in *Vogue* of April 15, 1913, on page 23. Then for months there was not another suggestion of the coiffure of the early part of the nineteenth century until, in August, an actress appeared at Deauville with an *accroche*-



A hat that is not slanted over the right eye is—well, it isn't. In this Marie Crozet model, the slant balances what might otherwise be a topheavy pink rose cluster which clings so precariously to the steep side—half shiny green straw and half dull green taffeta. The parasol is fit for a fête—a Chinese top of green taffeta, garlanded from its straight edge by small and smaller roses. This hat and the one sketched below are imported by Tappé, Inc.



Modest in name but not in color is this bright violet set of Georgette's. Above a muff all violet nods a hat with a violet crown into which are thrust wings of a violet hue

cœur lying flat against her cheek. Since then this little curl has rapidly grown in favor—and in size—so that to-day many Frenchwomen are wearing ear-locks which are not unlike those worn by the Duke de Berri in Gérard's painting which hangs in the palace at Versailles.

More than a year ago certain young Englishmen tried to launch side-burns, but men frowned upon the idea. It remained for the fair sex to take it up, and now the *favori* has become a feature of the coiffure of the modish woman. It was this fad of brushing the hair low over the temples that made the wig possible—yet until recently the wig was seen only semi-occasionally.

WHAT COLOR HAIR SHALL I WEAR TO-NIGHT?

At a fête given by the Duke and Duchess d'Uzès a few nights ago, most of the guests appeared in wigs, both white and colored. Nor were they content with those of blue, green, red, and violet which have appeared from time to time since Lucile first introduced them last August. Delicate shades of lavender, of blue, of green, and of pink were worn, and until one has really seen pink hair one has no idea how becoming it is to most faces. If the author of "The Sleeping Beauty" had lived to see the pink hair of 1914 he would never have written, "across the purple coverlet the maiden's jet-black hair had grown." A wig of steel blue hair was worn by the Duchess d'Uzès, while Mlle. d'Uzès was coiffed in rich violet. Brilliant king's blue was worn by Mlle. Yturbe. Mlle. de Morny wore delicate lavender. The Duchess de Clermont-Tonnerre's wig was of ruddy gold.

But at the *Soirée de Gala*, given the same evening by "Les 20" at the Palais Persan, there was not a single colored wig and no powdered hair. So there you are. The choice is à vous.

E. G.

SO SAY THE PARIS OPENINGS

Skirts Three Meters Wide, Frilled and Flounced, Says Chéruit;
Bustles, Says Bernard; Hoops, Says Lanvin—Premet Makes
Bodices Thinner Than Ever, Paquin Cuts Them to the
Waist, and Worth Unsleeves Them—Collars Flaring,
Waist-Lines Impartial, and Sleeves As You Will, Say All

WHEN a slender sapling of a manikin with creamy olive skin, soft, dark eyes, ruby lips, and the many other physical perfections which are required of her walks indolently into the exhibition room with the air of a bored princess, she makes any dress that she may wear appear rather wonderful. But I must confess that, after having seen the thousands of new models which have just been offered by the most famous couturiers on this planet, the things which stand out most vividly in my mind are the exquisitely modeled chests of the manikins, their beautiful shoulders and backs, their long, sinuous arms, their shapely limbs, and their neat ankles. But after all, isn't that a couturier's whole reason for being?—that woman's beauty, not his art, be extolled?

The models which the arbiters of the mode have designed to tempt the woman of 1914 are quite a revelation—a revelation of the "form divine," *bien entendu*. But for this we were all prepared by the dress of last season. This spring couturiers are presenting very audacious frocks which, in the Victorian age, would have been shocking indeed. Now they are accepted as a matter of course and are presented in every attractive way.

THE DÉCOLLETÉ TAILORED SUIT

I found that the bodices of the tailored suits shown at the openings were almost as décolleté as were those of the evening gowns of a few years ago, and that the corsages of the afternoon gowns were so abbreviated and so daring that they would have done service at the most formal of balls. And when the evening gowns finally appeared, my first impulse was to hide my head in the sand like an ostrich, but I was prevented from doing so by two considerations: secondly, there was no sand, and firstly, my curiosity got the better of me; I was dying to see what would come next.

The first manikins who came into my line of vision were as décolleté as "Les Amis," a canvas in the Louvre which is well known to all those Americans who have tread the beaten track in Paris. But these models were modestly personified compared to those which followed—frocks so abbreviated, so transparent, and so décolleté that I felt as if all the court beauties in the celebrated Rubens' gallery had suddenly stepped out of their frames, wearing fewer clothes and less avoirdupois than usual, and were bowing and scraping before me. After that I stared in dumb amazement, and at the end of the showing I should not have turned a hair if a living picture of Botticelli's "Birth of Venus" had been wheeled through the salons labeled "The Very Latest Wrinkle in Feminine Finery."

SEEING IS BELIEVING

I have seen many corsages for day wear that were open to the girdle in a deep V, with the edges merely softened by a surplice of flimsy shadow lace which veiled the skin. I have seen evening gowns with corsages barely four inches high and suspended in just as precarious a manner as was the sword of Damocles. And as for sleeves! No gown designed to be worn in the evening either at dinner or later, has the faintest visible sign of a sleeve.

It is impossible to make any sweeping statement concerning the mode, for it owes allegiance to no one period or influence. Oriental dress is rarely mentioned. One or two couturiers showed oriental styles last August after the epidemic had passed, and have ever since regretted it. A year ago ninety-nine out of a hundred models bore such names as "Mauresque," "Odalisque," and "Stamboul." The models of the hour are christened "Fragonard," "Nattier," and "Lamballe," and they embody features of French

dress dating back to Catherine de Medici.

With the disappearance of oriental dress the poise of the figure has changed. Women have decided that they would rather wear their bustles in the back than in the front, and they carry themselves accordingly. The shoulders still droop forward to give the correct and thoroughly smart hollow chest. The modish silhouette shows the natural line of the bust, which is quite unsupported, for in most cases even the bust supporter is dispensed with. The waist-line remains large, but some of the new draped bodices of the evening gowns are boned between the waist-line and the bust. This gives an odd, straight, flat look under the drooping bust.

THE SHORT SKIRT

One of the most important features of the spring mode is the short skirt. The forerunner of this appeared at Deauville eighteen months ago and was described in *Vogue* of September 15, 1912. Most of the skirts, long or short, show the upward drapery in the back. Some of the couturiers are showing skirts wider than any that have been worn for a blue moon.

Street dress has a decidedly masculine penchant. We have the mannish starched collar and the white waistcoat; we have hip pockets

in our skirts and even some trouser skirts. But on the other hand we have the sashes, puffs, frills, and furbelows that belong to feminine dress; we coil our hair in most feminine ways.

CHÉRUIT

Chéruit's superb collection spends much of its effort on exploiting the 1830 styles—very full skirts, seven inches from the floor, some of them shirred on shallow yokes. Having introduced, without fear or apology, this innovation, Chéruit goes a step farther, and produces a skirt (the feature of her showing) of short, round length, shirred full at the waist-line, and dropped over a very tight, narrow skirt. Behold! Mesdames, the pantale! The familiar Chéruit apron tunic has grown fuller than ever and irregular in shape, and the tunics which cross the back and hips only are full, open in front, and often edged with ruffles, real, undisguised ruffles fifteen inches deep.

Without a qualm, that is without outward evidence of one, Chéruit offers several models with skirts three meters wide. One, a frock of rose taffeta, has a skirt shirred full at the top, which, instead of being hemmed at the bottom, is turned under and shirred to a tight lining supporting pantalets of sheer, cream lace. Contrary to what would be expected from the description, this flaring, puffed model does not at all suggest Turkish trousers. A single frock in Chéruit's collection, one of navy blue taffeta, has a generously flaring, short skirt, a generously flaring, short tunic, and not even a tight underskirt to redeem the whole from fulness. In fact, the only thing abjured by Chéruit which could add to the fulness or the effect of fulness of a skirt is the *ruche*, which she does not use.

HER CAPUCHIN COLLAR

Having made the skirt over and made it different, Chéruit practically passes over the waist-line and the bodice, leaving them much as they were last year, and gives a great deal of attention to wraps. Among these appear many cape-like mantles of black velvet or colored taffeta. All of them are made with the capuchin collar which consists of a straight band of material set in a neck U-shaped between the shoulders. In front the ends of the band cross the bodice surplice fashion and fasten at the waist-line. The wrap itself is made of a square piece of material shirred to the collar across the back only and leaving the arms free. Such wraps are always lined with a material contrasted in color; a cape of black velvet, perhaps, is lined with copper satin, or a wrap of blue taffeta is lined and collared with black velvet. Indeed, linings play an important part in her creations.

A favorite with her is the capuchin collar. This was originally designed for mantles, but she now uses it on the coats of some of her suits and blouses. There are a few short boleros which just cover the waist-line at the back, but the majority of the suits shown at this establishment are made with half-length coats boasting godet plaits at either side of the back. Very few of the suits show the up-drapery of skirt at the back, though this has been a noticeable feature of many of the frocks at the openings.

CHÉRUIT USES EMBROIDERED FABRICS

So general is Chéruit's use of embroidered fabrics that even a frock of fine white batiste is darned with silver thread. This frock has a wide, short skirt, bordered, by the way, with skunk, that flares over a narrow lace underskirt which looks like pantalets. Besides taffeta embroidered in gold or silver thread, Chéruit uses plain taffeta, cotton crêpe, crepon, and figured silk crêpe, and sashes them with plain taffeta, Roman-striped taffeta, moire, or brocaded ribbon. Whipcords are used for suits.



The newest Lanvin frock with a hoop on one hip and none on the other, French to the last frill, and quite prohibitive of the slouch

THE MODELS SHOWN AT MAISON PAQUIN

Like Chéruit Paquin sponsors the short skirt but makes it only slightly full at the waist-line. Novelty is attained, however, by a circular piece introduced at the knees, which is so full that it hangs in deep ripples on the sides. The back and front of this circular piece are rather flat and plain looking. Sometimes a skirt with this odd fulness is attached to the knees by an elastic band which, placed on the underside of the skirt just at the top of the inset, encircles the knees and makes the fulness most conspicuous because of the motion of each step. As another example of fulness Paquin has fashioned one skirt of blue serge, its generous width knife plaited all around. Some of Paquin's skirts have two or three circular flounces below the knees, and under the frills and flounces of thin crêpe skirts she places a taffeta lining that disguises their transparency.

Afternoon frocks of taffeta have several ruffles at the bottom which accomplish a fluffy fulness. One pretty frock of dull, brick red crêpe scattered with white dots has a short skirt finished at the bottom with pink crêpe ruffles over white lace ruffles. The skirts of evening gowns only are split in front, and some of them have short trains.

The favorite coat of the house of Paquin is built on Directoire lines with short, squarish fronts and long, squarish or rounded tails which extend to the knees. The profile of this coat shows an almost plumb line from shoulders to knees. As a rule Paquin's coats are so loose that the straight line is preserved even when there is a godet fulness at either side. The sleeves of coats are three quarter or elbow length with Directoire cuffs; and the collars are Directoire, capuchin, or Japanese.

Paquin is using much taffeta, plain, shot or plaid, and she shows several dresses of brilliant, printed silks. Separate waists made of exceedingly flimsy tulle or batiste are sometimes collarless with flowing sleeves.

An unusual note of interest, at least to Americans, with reference to Paquin's opening is that, not satisfied to have American women see only the few of her spring models which have appealed to American buyers, she has sent her entire collection to New York for exhibition. Mme. Joire, the sister of Mme. Paquin, has not only taken the models to America but has taken French manikins to wear them. None of the models shown in this way are to be sold to private patrons, and as a further indication that she does not intend to enter into competition with American shops, Mme. Paquin says she means to make a social function of her exhibit, which is to be held at the Ritz-Carlton on the fifth, sixth, and seventh of March. Mme. Joire intends to exhibit the Paquin models in Philadelphia, Pittsburgh, Washington, Boston, as well as in other American cities and in New York.

WORTH

At Worth's the skirts of the street suits are a trifle wider than they were last year and are not quite as short as those shown by other houses. The favorite coat is almost three quarter length with a Louis XV flare at the bottom and a small de Medici collar as a finish. There are a few hip length coats here and a few boleros.

Afternoon frocks and evening frocks are much draped at the hips, are drawn up in back, and are very tight at the knees. These

skirts, because of the fold which hangs loose in the middle of the back, have the appearance of being much wider than they walk. Not being slit and being drawn very tight about the knees, they give no more freedom to the limbs than did the narrow skirt of several yesteryears.

Worth is using a great deal of satin crêpe and is showing several frocks in a very light shade of gray. He also uses much taffeta. Many of his afternoon frocks are finished at the top with shallow capes. These are barely nine inches in width and are drawn straight across the shoulder and over the arm either to



Having three chances, the Martial et Armand "trick dress" shown in one guise and two disguises on this and page 36 succeeds in demonstrating the fashion of skirts full enough to hold hoops and longer in some places than others, bustles in the back where they should be, sleeves long, shoulders narrow, and collars flaring

disappear in the front of the armhole or to narrow into bretelles which extend to the waist-line.

Dress sleeves are mostly long, are generally made of tulle, and hang from a shoulder cap of the material of the dress. Sometimes the joining is hidden under a full ruche of silk. The effect is extremely odd. Particularly suitable for young girls are the simple little frocks of cotton crêpes, crepons, and batistes, and the silk dancing frocks with their puffed skirts. With an afternoon frock of plaited tulle is worn a little coatee of damask in a dull cerise. One frock is of fantasy tulle, so finely plaited that it looks like crêpe paper.

A frock of white taffeta, called "Carlotta," has an upturned frill of black lace at the hem, and a "suivez moi, jeune homme" at the back of the neck, which, as everybody knows, is a small knot of black velvet placed at the nape of the neck, with streamers that extend below the waist-line.

Many of the evening gowns are made with short trains which are not more than eighteen inches wide. In most cases they hang loose from the knee over a lace petticoat and are square at the end, else are cut in two deep scal-

lops. Almost without exception they are lined with pale colored satins. Most of the evening gowns are sleeveless. One frock has a single sleeve. It consists of a wisp of tulle just large enough to hold a little bird with outstretched wings.

Instead of beads Worth uses paillettes—iridescent paillettes. A dress of sage green taffeta is encrusted with large motifs made of oblong, iridescent glass beads. He uses very little rhinestone trimming and very few metal brocades. Much taffeta is used, and for evening wear it is brocaded or embroidered in Pompadour design. It is never imprimé.

DRÉCOLL

The Drécoll skirt is not lacking in small touches which make it Drécoll's own. He makes much, by way of example, of a pointed tunic which rivals the length of an overskirt to touch the hem in the back, but disappears under the girdle before it reaches the front. Many of Drécoll's skirts are made with clusters of plaits; several of them are draped, and several others have panniers.

In no lesser variety than the skirts are the sleeves of this house. Some of them are kimono and some are not, some are three quarter length, some are short, and some are very short. The short sleeves are just as tight as they can be. This opening showed many handsome evening gowns of jet, others illustrated the effective combination of gray paillettes with jet beads, and still others were all white—white materials trimmed with white tubular beads. With a delightful impartiality Drécoll has made some waists snug and others blousing, some high, some low, some straight, and others curved.

Both for tailored suits and separate coats Drécoll makes advantageous use of loosely woven, rough cloth. Among his separate coats are several short, loose ones of unlined taffeta, either in wide stripes or large plaids.

PREMET

Premet's opening set another seal of approval upon the Louis XV silhouette. The skirts were much shorter and some wider than those of 1913, and, strange vagary of fashion, many of them were shorter on the sides than in the front or back. The bustle effect was

gracefully accomplished by sash-ends that crossed decorously enough in front but draped up in the back as much unlike a sash as possible. Many of the Premet models had crinoline skirts short enough to show quaint little, tight little organdy underskirts, which only the initiated might distinguish from the pantalets of bygone days.

More diaphanous than ever, if such a thing were possible save in imagination, were the blouses. In general they were of tulle or net, with some organdy models sprinkled in as a sop to the prudish. The Premet jacket is unmistakably short.

Taffeta, quantities of it, and all colors and combinations of colors, was, of course, present. Black, navy, and Japanese blue, russet, sweet pea, and deep salmon seemed to be favorite evening colors. Woolens—ripple cloth, serge, and gabardine—were the materials that were used in profusion.

BEER

Beer exploits Second Empire models, many of them distinguished by skirts draped over narrow underskirts of contrasting colors and

materials. Draped so high in the back are many other types of Beer frocks that an underskirt is not only desirable but exigent.

A distinctive feature of the Beer exhibit is the contrast between frock and underskirt, which is reiterated in almost every costume. Models of moire, serge, and gabardine in various shades of mimosa and gold were made with black satin underskirts, and models of blue serge were made, perhaps, with underskirts of Roman-striped silk. Frequently a cascade of draperies at the back was faced with silk or satin to match the underskirt, and this detail of harmony was so cleverly accentuated that by no means and in no case was it allowed to escape the attention of the observer.

This house exhibited several one-piece, shepherdess dresses with a very loose, princess waist-line and a bustle drapery—the whole a Watteau picture projected perfect from its frame. A taffeta dress called "Cameleon" has a skirt closely fitted to the hips by means of many rows of shirring. As trimmings Beer sponsors rather small buttons and sashes without number, looped, knotted, and otherwise. Occasionally sash-ends are plaited, and some sashes have two loops in the back which pass under the usual bustle drapery and reappear below it. For trimming on evening gowns Beer uses many paillettes, some few beads, and a very little metal lace. He frankly sponsors the colored wigs for wear with evening frocks.

LANVIN

Madame Lanvin stands alone as a designer of artistic dress for young girls, and her collection of gowns for the coming season makes one long to turn back the wheels of time. While typically French down to the last frill and button, her models always have a certain simplicity and an extremely wearable quality which makes them much sought after by Americans. Madame Lanvin's manikins do not have that overdressed look which one sees so frequently in young French girls, nor do they walk with the débutante slouch.

Here one finds wonderful frocks for girlish girls. This year Lanvin has introduced the flaring skirt. The newest note in her tailored suits is the gored skirt which has a very decided flare and is much shorter than any of her models of last August. The skirt is cut in several narrow gores, with three tiny cords running down each seam. All skirts are slightly full at the waist-line; some are even laid in inch-and-one-quarter knife plaits. Other skirts are plain in the back while the fronts are laid in narrow box plaits.

Striped voile with a band of crosswise stripes at the hem is used for many of the plaited skirts. These skirts are worn with a sleeveless kimono bodice of the same striped material over a blouse of fine batiste. With these striped dresses the coat matches the predominant color of the stripe, and may be either gabardine, *velours de laine*, or serge.

With the plaited skirt and the gored skirt most of the coats are rather straight, and just cover the hips. A feature of these coats is the straight belt about five inches wide which is placed just below the waist-line. This belt may be either of the material of the suit, of striped voile, or of patent leather. Madame Lanvin has an odd way of making the collars, cuffs, belt, and lining of the coat of striped voile—a new idea in linings.

THE "CHANDAIL" COSTUME

Conspicuous in Lanvin's collection are the *chandail* costumes which are at once very youthful and almost universally becoming. They are cut a bit on the lines of a jumper except that, instead of fitting the hips, they are rather loose and are belted wide and low. Without exception this *chandail* buttons up the middle of the back with close-set buttons which match the color of the material.

Very girlish are Lanvin's full boleros. They show a bit of the girdle in the front, and in the back fall to the curve of the hip, and hang so square and full that they look a bit like capes. These boleros are often cut in one piece with the sleeve, which is slightly shaped on top of the arm by means of a seam which runs from neck to wrist.

Gabardine, fine serge, *velours de laine*, and *molleton* are used for street suits and dresses. The favorite color is dark blue. Blouses for

tailored suits are decidedly plain; a feature is the open cuff which flares slightly over the hand.

Madame Lanvin's hoop skirts of ruffled taffeta are enough to turn the head of any sober-minded person. Although they have a decided flavor of the "ruffled thirties," I am sure that no other age and no other artist could have produced such lovely frocks. Imagine a succession of taffeta frills hung on a shirred skirt of chiffon with a hoop placed on the right hip which lifts the skirt several inches on that side, and the whole swaying gracefully as the manikin in white stockings and black slippers walks daintily across the salon.

One of these frocks is illustrated on page 34. The shirred skirt is of old-blue chiffon, and the frills are of old-blue taffeta brocaded in bouquets of tiny pink rosebuds; each ruffle is mounted with a tiny heading. The corsage is of plain old-blue taffeta and has a very low neck. With these frocks the manikins wear tricorns of natural colored leghorn. The top of the crown and brim are covered with Saxe blue taffeta, wreathed with ostrich feathers of the same shade, and dotted with tiny bouquets of roses.

MARTIAL ET ARMAND

Chez Martial et Armand skirts are wider at the hem, extremely narrow at the knees, and at the top they are very much puffed with a decided bustle effect. The width at the bottom of the skirt is achieved by the circular flounce which varies from four to twenty inches, and the skirt is fairly long, clearing the ground by only about two inches. At the knee the skirt is so ridiculously narrow that I could not help wondering if it would split if the manikin attempted to sit down. In some models the skirt is sashed at the knee.

The dress, "Flaneuse," of geranium red taf-



When fashion pulls the string the trick dress performs a sum in arithmetic; subtracts a serge cape and tunic and adds a striped bustle

feta shot with silver-gray, sketched in the middle at the top of page 37, shows the new upward drapery in the back and the three flounce skirt of the spring season as interpreted by Martial et Armand: three circular flounces, the uppermost flounce shirred at the waist, the edges of the flounces ruffled, and the second flounce caught up in back with a taffeta bow. The collar is simply a standing ruffle running across the back from a loose, open neck. At the apex of the shoulder the ruffle narrows, and disappears in front of the armhole.

The puff at the hips of some of the models can not be called a pannier. It is simply a short, puffed overskirt. In the front it is rather skimpy and rather flat. In the back and on the hips it is very full with all of the folds pulled towards the middle of the back.

With this skirt a long coat is not possible; consequently all of the coats are short, rarely hiding the waist-line, and all have a godet flare. Even the boleros have this flare. Although the bodice underneath may be rather snug with a decidedly tight girdle, all coats without exception hang loose in the back and have a decided flare. Martial et Armand shows no hip-length coats. Many of the coats are cut straight across from shoulder to shoulder in the back and topped with a perfectly straight piece of the material, which narrows as it slopes down the front of the bust. Others have a modified de Medici collar, or are collared *à la Japonaise*. The classic collar of the tailored coat is never seen. The sleeves are three quarter length.

Many of the street suits are topped with short capes which give a quaint 1830 air to the costumes. Most of the evening wraps are capes, tight at the shoulders, with a succession of shirred frills below, recalling the 1830 silhouette.

A TRICK DRESS PERFORMS

Martial et Armand offers two "trick dresses" which should appeal to the practical woman—if such a woman exists. They would make a most desirable addition to the wardrobe of one who goes much out of town for week-ends. The first shown was of black satin with a two-flounce, knife-plaited skirt. It was topped with a tunic of navy blue serge edged with a circular frill of serge. This was short in front and ended in two deep tabs in the back. In a vague way it suggested a polonaise. A little cape of serge finished the costume, which was really very smart.

Then the *habilleuse* dropped on her knees in front of the manikin, and in less time than it takes to tell it had removed the serge cape and tunic, and adjusted a very smart little puffed overskirt of black silk striped in red and white. This in turn was removed, and a cape and tunic of black satin made it into an all-satin costume. While we gazed in admiration, the manikin pulled a cord which was knotted about her waist, and the black satin tunic knotted itself up into the prettiest little overskirt imaginable. This three-in-one frock is shown in the three sketches on this page and on page 35.

Then came the "trick" evening gown. The foundation was of softest, *écru* shadow lace, and a number of changes were made by adding taffeta puffs and overskirts. In one of Martial et Armand's evening gowns, Rodier's "golfine" is combined most effectively with lace. Much ostrich feather is used in tiny ruches and heavy willowed fringes.

BERNARD

At Bernard's there are many changes. Here all skirts are short, even those of the evening gowns, and a short skirt at Bernard's means a skirt that clears the ground by anywhere from four to six inches. There is not a trained gown in the whole collection. The skirts of the street suits are a little wider than those of last season, although a few remain fairly tight at the bottom. Very few skirts are split—for reasons which are obvious. If the short skirt were split it would no longer hide the knee.

Without exception all of Bernard's skirts are draped up in the back, and the fulness is disposed of in a variety of ways. Frequently it makes a puff in the middle of the back; sometimes the fulness is caught up on each hip, and the back is left rather flat; sometimes it is draped *à la Polonaise*, and although most of the drapery gives a bustle effect no bustle is worn.

In some of Bernard's models the skirt is



Redfern's taffeta representative has a deep flounce that begins over a yoke and ends over another flounce. The waist-line is fairly normal and the bodice is semi-diaphanous



Below a bodice with a ruffle collar Martial et Armand presents one ruffled apron atop another, a third atop the two, and two of the three drawn up in a bustle effect



Folds of ribbon hold up the undraped bodice, act in lieu of sleeves, and give the surplice crossing at the back. The short skirt held higher by the rose, marks the gown as Bernard's

shirred into the belt, and on each hip it looks as if the shirr string had broken and the skirt fallen loose from the belt. This would give a burnose effect if it were allowed to hang—but it is not. Instead it is lined with a vivid taffeta of some contrasting shade and pulled out from the hips where it sways like a butterfly's wing. The idea is most original.

Very few of the skirts are finished with hems. The skirts of silk are frequently made cross-wise out of the material with the selvage at the bottom instead of a hem. When the selvage is not so used, the bottom of the skirt is turned up on a lining of chiffon which matches the color of the frock. Chains are inserted in the bottom of many of the silk frocks to keep them from sliding up.

In a smart little evening gown of white taffeta, the skirt consists of a single frill of taffeta which runs round and round the limbs corkscrew fashion, being mounted on an underskirt of mousseline de soie. At the hips the frill is shirred very full indeed, but below the knees it is very skimpy and ends in true corkscrew fashion with a short fringe of cerise ostrich feather. The corkscrew effect is very pronounced.

A feature of many of the coats is the wide, straight belt which is drawn rather loosely about the waist. This also appears on many of the dresses. The dress skirt may hang from an inside belt, just as it has done for many moons, but in addition to this it has a wide belt which fits loosely over the top of the skirt.

All coats flare at the hips, and many of them bulge slightly in the middle of the back. A few curve in to the waist with a godet flare at the hips. Most of the coat suits are shown with collars, waistcoats, and cuffs of white piqué. De Medici collars and cuffs of white batiste appear on many of the afternoon gowns.

Kimono blouses are never seen. Bodices are very distinctive and are draped rather tightly about the figure and over the top of the skirt; they do not blouse, but rather suggest the basque. A feature of many of the bodices is the surplice effect at the back. In some of the evening gowns the material is drawn so tightly about the figure that it gives a perfect outline of the drooping bust, and below the bust the waist is very straight under its tight drapery of silk.

Bernard has a penchant for a peculiarly brilliant greenish yellow which he calls "citron"; it is the exact shade of a furry caterpillar, and is used for every occasion.

A very simple taffeta frock which shows a rather snug bodice is shown in the sketch at the right on this page. This is of red taffeta shot with silver gray. The bodice is held up by broad bands of a dull gray-blue satin ribbon which is attached to the front of the bodice, is drawn across the top of the arms, crosses the back surplice fashion, and disappears under the bodice at each side. In front the skirt is caught up with a blue taffeta rose.

POIRET

Few couturiers show such a wealth of ideas as does Paul Poiret. Monsieur Poiret never limits himself to any one style, to any one period, but gives us suggestions from the orient, from Russia, from Spain, from Mexico, from the costumes of our own ranchmen in the west, and last but not least, brand new ideas from his own fertile brain. Rarely if ever does he revive ancient French dress. So this season he stands alone while all of the other couturiers are introducing features of dress exploited by famous beauties at the French court many years, even centuries, ago.

Wearers of Poiret's lamp-shade tunic—and it is a safe wager that every woman in the land possessed at least one of these tunics during the past season—will be interested to know that the newest version is not wired, but is very full indeed, and is decidedly longer than the lamp-shade tunic of Minaret fame.

But of all his tunic frocks, the newest and the one which pleased me most was of palest pink satin with a fluff of white tulle which almost touched the knees. This fluff of tulle, this tunic, was composed of many layers of the thinnest, sheerest white tulle, the lower edges of which were notched in a deep saw-tooth, the top of which was shirred very full at the waist-line so that it stood out over the slip of pink satin like a ballet dancer's skirt. As the manikin stooped to go under the curtain on leaving the room, I thought of Pavlova in the Swan Dance, for two long, shapely legs showed through the slit in the back of the skirt and the fluff of tulle stood out quite like the dancer's tarlatan skirts.

There was one effective black and white frock the narrow underskirt of which was of white satin; over it, shirred very full at the waist-line and falling to the heels, was a voluminous skirt of black net. The edge of the skirt was bordered with a chain of large jet beads which stiffened it so that it flared almost as if it had been feather-boned and made it hang in deep ripples.

Poiret shows several Turkish skirts which are really most artistic. One skirt has a Turkish effect in front, and a back that hangs straight and flat, without a fold. It is made of white satin; one selvage is placed at the waist-line in the back, the other touches the heels. The ends of the satin are drawn toward the front, and terminate in some intricate drapery which suggests Turkish trousers.



From the top of the white wig to the narrow hoop about the toes, this Weeks costume is reminiscent of 1830



A de Medici collar boldly returning finds itself broader than the skirt of a Weeks gown



The violet blue of accordion plaited chiffon and of taffeta is contrasted with the pomegranate of the grosgrain silk ornamenting the undraped bodice of this model called "Fragonard." Black Chantilly is frilled upon the sleeves and shows beneath the overskirt at the back

The oddity of this very modernly trousered dress in gun-metal silk "épinglé" is emphasized by the old-fashioned chemisette and collar wings of embroidered batiste and by the printed silk in stock and girdle. In these two gowns, Bob-Marie combines to-day with yesterday

IN A PUFF HERE, A RUCHE THERE, OR AN EMPIRE WAIST
ABOVE A TROUSERED SKIRT, OLD-TIME STYLES COME
CREEPING BACK TO PROVE ALL THINGS FEMININE ETERNAL

AS if in answer to the clamor of these times, the furbelows and fashions of bygone ages have risen up in Paris to prove the modern woman as sprightly and daintily demure as any of her ancestors. This season's soft modification of taffeta, which is pliable and yet crisp, is exactly suited to old-time gowns with their *poufs* and plaitings, ruches, and ruffings. And though now and again they call to their aid a white wig to carry out the illusion, the women of to-day step into these gowns with an air of such naive naturalness that no one could have the heart or the temerity to remind them of the golf skirt and tailored suit they have so obviously forgotten.

Of the two models from Weeks shown at the left, the upper one goes back to 1830 and is called in honor of a little palace made famous somewhat before that time, "Malmaison." A hoop has actually ventured into the bottom of the yellow taffeta skirt—so small a one it almost needs to be split. The corsage is of white tulle made to sparkle with a design in silver-lined, oblong beads.

The de Medici collar on the gown of orchid taffeta shown below, is edged in Van Dyck lace, but, as if in fear that its effect might be too startling for modern eyes, it is so arranged as to lie flat like the more usual sailor. The ruche of taffeta is pinked, and the peplum is box plaited.

THE NEW COIFFURES EXPLAIN THEMSELVES

WOMEN, if they be wise, see in the coiffure untold possibilities of beauty, as a new arrangement of the hair may reveal unsuspected charms of the face and of the contour of the head, as well as give that most delightful quality—variety. By deft arrangements, different aspects may be given the face—a weapon of fascination no woman should disregard.

THE COURAGE TO CHANGE

American women, as a whole, are slow to adopt new modes in hair-dressing. When one style has been found becoming, they fear to change it, whereas it is quite possible another will be as good if not more so; and if it is in the new mode its adoption gives a chic which is a charm in itself. Also it is well to remind the timid, the skeptical, or the indifferent, that it is usually possible to arrange a new mode in a manner becoming to almost every face. Frenchwomen, on the other hand, realize the full value of the change of coiffure, and alter it with the season, glorying in the variety of contour, now high, now low, now simple, now elaborate. For well they know that the contour of the head and hair is quite as important as the silhouette of the figure, and if hats are to be worn correctly and becomingly the hair must be arranged to suit them. But a successful new coiffure can not be built in a day by any but an expert, and herein lies the reason for the lack of change. Women try in a half-hearted fashion to follow a new style they have noticed worn by another woman, or have seen in a fashion book, and if unable to realize their expectations at once, decide that it is unbecoming or too difficult, when, perhaps, they have gone about it from an altogether wrong angle. Hair-dressing is an art in itself. With some women, instinct is a never-failing teacher; they can comb and brush and cunningly arrange the hair, divining easily how the desired result may be obtained. Others must be taught, but the lesson is not difficult and is soon learned.

HATS AND HAIR

To-day, with flaring tunic and puffy bustle, the coiffure must be higher. Indeed, hats and hair seem to be running a race, with, so far, hats in the lead. One is the result of the other—the high coiffure demands the high-crowned hat. But all hats are not high crowned, you say. And you are right, for there are many which are very flat in appearance; but this appearance is to deceive, for the flat hat is lifted up at the side by a bandeau which gives the necessary height for a simple street coiffure—for there are degrees of height in the new coiffure.

The simple, classic hair-dressing of the past two seasons, with the hair parted in the middle or on the side and drawn down into a knot or roll at the neck has been replaced

Whether They Be for Morning, Afternoon, or Evening, the Coiffures All Show a Tendency to Mount Higher, to Cling at the Sides—and Look Deceptively Simple



All the hair is taken up at once. The front is allowed to fall naturally, and the back is rolled into a puff



The puff may be placed across the head or at an angle, whichever is discovered to be the more becoming

Patted here and tucked in there, and always aided and abetted by fine hairpins, the front of the afternoon coiffure takes form. A comb is thrust above the forehead



These decorative items of security may thrust their prongs of tortoise or demi-blond shell in the back, front, or at the side of the coiffure

by a higher arrangement. Last autumn a little cap of net was used under the hair at the crown of the head to give a higher line. Now Paris has decreed that the line shall go higher still, that it shall be drawn up from the ears and forehead and massed in a high knot or roll at the top of the head. Very definite parts are disappearing, although there may be a loose break in the hair. The new silhouette gives the greatest length of line from the chin to the crown of the head, where the hair forms an oval about the same distance from the forehead as is the chin. This height, however, need not be extreme or exaggerated. The woman with a long face should modify it, while she with the broader face will be delighted with the slim effect it gives.

Three coiffures are illustrated in this article—one for the morning, shown on page 40, a good arrangement for the afternoon, pictured on this page, and a more formal arrangement for the evening, on page 41, all dressed by Pierre of New York.

A VARIATION OF "LE CASQUE"

A variation of *le casque*, which was introduced over a year ago, is the mode shown in four views on page 40—front, side, with a hat, and in the process of construction. Although it is not essential, the hair is usually not only prettiest but also easiest to manage if waved loosely all around. It is then parted from the middle of the forehead to the nape of the neck, and each side is brushed carefully. One side is then taken up and rolled, and the long ends are put under the roll at the crown of the head to give height and firmness. The arrangement thus far is shown in the sketch. The other side is then handled in the same way so that the hair, when completed, shows two soft rolls which come together on the crown of the head. In the front the hair may be arranged to suit the face, perhaps patted and pulled into waves to fall in an irregular line on the forehead, which, as well as the ears, is exposed more than formerly. As the hair has been drawn up and rolled in two sections there naturally is a break in the middle at the front, but it is a break rather than a definite part.

IN THE AFTERNOON

Although seemingly simpler, the coiffure on this page, which is pretty for afternoon wear, is a trifle more difficult to shape properly, but when this knack is once acquired it is quickly done. Again soft waves give the prettiest effect across the front and sides. The hair is brushed up from the face, side, and back all in one, and the front is allowed to part if it falls so naturally. Then, beginning with the ends, the hair is rolled in a large, soft puff which is pinned crosswise at the top of the head. By patting here and tucking in there under the knot, the head may be given the right shape, and the right contour at the

forehead, temples, and nape of the neck. As always the hair is held close to the head at the sides and back. To some women this knot is more becoming straight across the head; for others an angle is best, but this is a detail which may be adjusted to suit the individual. With this coiffure the high back comb may be worn as it acts as a support for the knot, which may be further secured by a conspicuous small pin in the front. A fine hair net is another invaluable aid in presenting a well-groomed appearance.

WHEN EVENING COMES

The evening coiffure on page 41, although the most elaborate of the three, is simple enough to be achieved with the aid of the photographs and the little sketches. The first step here is to have the hair waved at the front, sides, and back. It is then parted straight across the head from ear to ear, as shown in sketch No. 1. If the hair is very heavy, a little may be taken up at the crown of the head and twisted into a tight little knot to which the rest of the hair may be firmly pinned. The back



long, are turned under to form a roll which gives the height which is needed just in front of the knot. This drawing of the front section slightly to one side emphasizes the blown-back appearance which is so attractive.

There are some fine points which should be considered: one is that the side hair, although exposing the lower part of the ear, should be dropped a trifle back of the ear, so as not to expose the bare space back of the ear. Another is that some short tendrils of hair may form a tiny curl just below each temple and perhaps in the middle of the forehead to form a soft, broken line across the front. The large ring of hair plastered on the cheek which is now affected by some extreme Parisiennes is a style not likely to be followed.

THE SPANISH COMB

The higher line at the back of the head has revived once again the Spanish comb. This design, charmingly developed in rhinestones, is shown on page 41 both in the hair and out of it; as well as in its native filigree shell, as illustrated at the bottom of this page.



The relation between hat and hair was never closer than this season



In front the hair is pulled into that irregular shape which best suits the individual



Forehead and ears, which have been an unseen quantity the last year or two, are reappearing

hair is then taken up, and each side of it combed toward the middle, with the left side drawn a trifle over the right in a French roll. The ends are made into a charming twist, as shown in sketch No. 2 and in the photograph of the back view. This twist may be rolled as a puff is rolled, or a soft, loose knot may be made, with the ends of the hair twisted around it to hold it in place. The front hair is then separated into three sections—the front and two sides. First one side and then the other, each of which may be ruffed a trifle if necessary, is taken up in a low pompadour with the end drawn over the lower part of the knot to make a smooth, unbroken line, as shown in sketch No. 3. Lastly, the front is ruffed slightly and combed up a little to one side in a sort of oblique pompadour, and the ends, if

The hair is parted from forehead to neck, and each side is rolled with ends tucked under the front part of the roll



A comb for the side of the roll, a shorter one to pin in front, and a Spanish comb for the back. Combs shown in this article from Stern Bros.

In tortoise or demi-blond shell it looks well in either light or dark hair. An original pin of rhinestones is shown at the left of page 41. This may be slipped in at the back of the coiffure or just in front of the knot. A crescent of rhinestones is also pretty thrust across the front of the head. Pins and combs of simple design in tortoise or demi-blond shell may be used in the daytime. In the morning coiffure, a comb like the first on the left at the bottom of this page may be placed at the side at the same angle as the roll. The middle pin in the group may hold the front or side hair in place. Barrettes will not be worn as ornaments; when used at all they will be comparatively small and inconspicuous, and for the sole purpose of holding in the stray hair at the nape of the neck.



No. 1—The first step to be taken in the arrangement of this charming new coiffure is to wave the hair all over, and then part it straight across the head, just back of the ears



No. 3—Then divide the front hair into three sections. Draw first one side, then the other over the base of the knot, and draw back the front section in a slightly oblique pompadour to the large knot and tuck the ends underneath



The side view of this evening coiffure shows how the hair is drawn back to give the beauty of an unbroken line to the side of the head



No. 2—Next twist the back hair into a French roll at the back, and then draw it up into a fairly large soft knot or puff at the top of the head



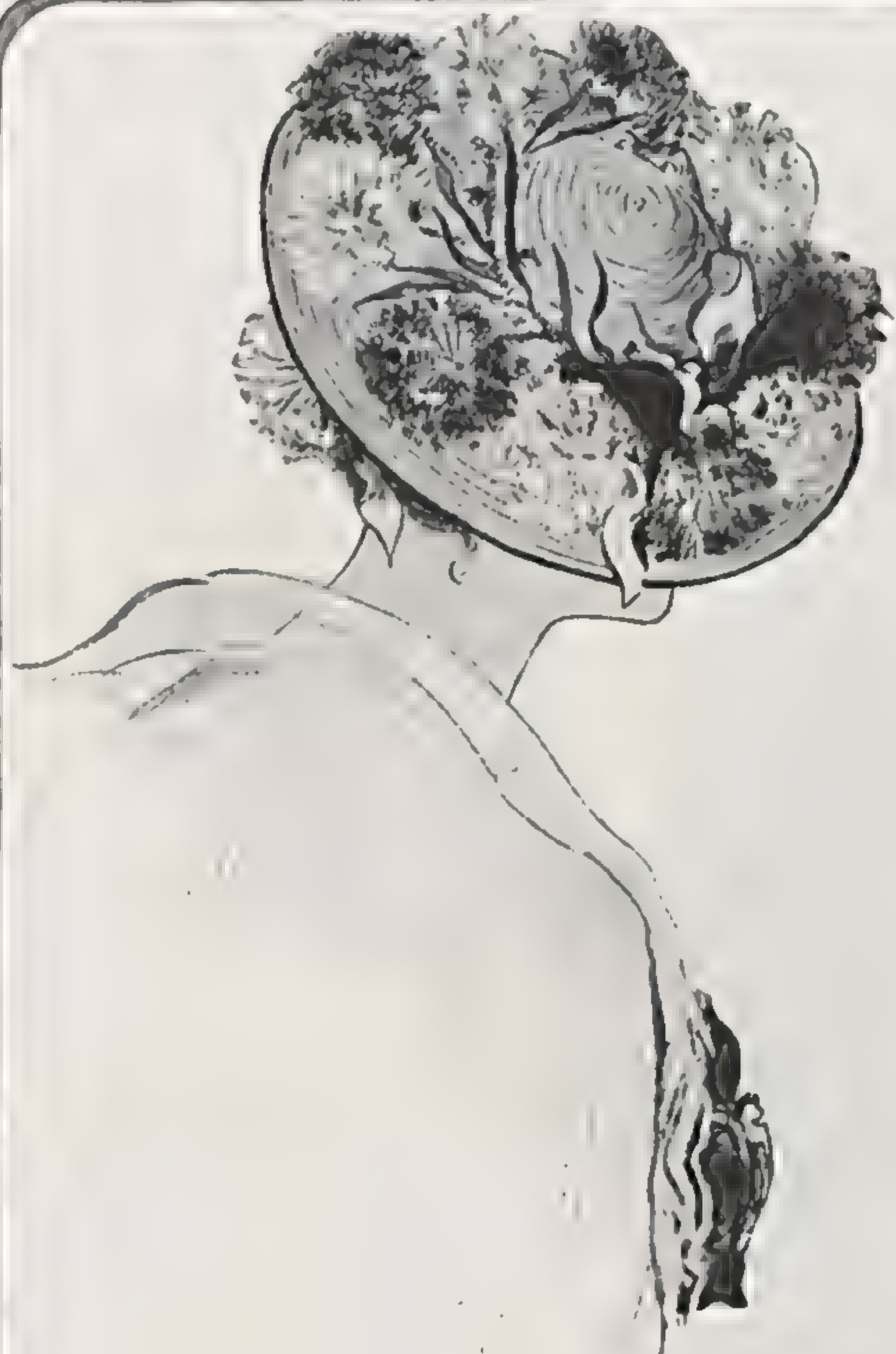
When seen from the front the irregular, conical shape of this style is apparent. The pompadour seems blown back from the temples, and is softened by curls or a soft fringe



A high rhinestone comb, of which there is an infinite and glittering variety, thrust in the back hair beneath the soft puff, becomes a decorative part of the whole coiffure

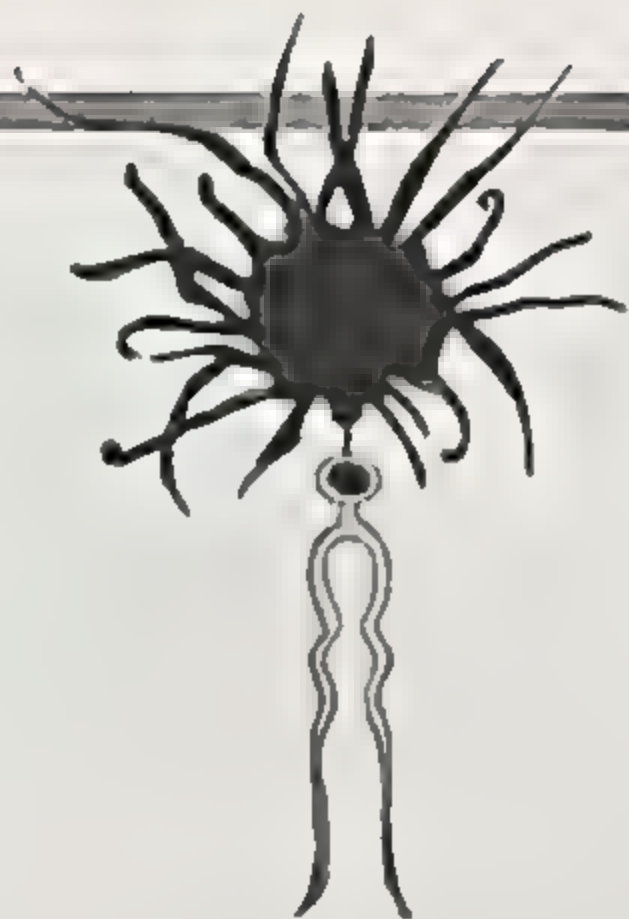


UP, UP, UP, HAS THE HAIR BEEN DRAWN UNTIL IT REACHES ITS APEX IN A CONICAL COIFFURE THAT IN ITS GRACIOUS DIGNITY IS CHARMING FOR EVENING WEAR



Lime yellow, Milan hemp makes a spring garden of a hat, in which dandelion blows of unnatural black and white are kept from being wasted away by bows of black and white velvet ribbon. The trimming on the high bandeau repeats the striking color note

SINCE THE COIFFURE RETIRES TO SHOW THE EAR,
IT IS RIGHTLY CONCEDED



The bandeau hat is the model par excellence for disclosing the coiffure. This one of violet, Belgian split straw conceals its bandeau beneath a wide ruche of lace caught with violets. Violets rise above the low crown and a band of velvet breaks the long line at the front

THAT THE HAT SHOULD
RETREAT TO PERMIT THE
COIFFURE TO BE SEEN



A Lewis hat, which, lacking the favored bandeau, atones for the omission by a tilt to one side and the extension of the brim in a long point. Its apparent height is increased by three beautiful feathers smartly curled in the new mode. Three sketched hats from Waters & Co.



In the hands of Evelyn Varon, dark brown, rough straw is shaped in Watteau style. The curved brim is faced with brown taffeta, and the crown trimmed with a brown silk bow and a wreath of roses and forget-me-nots, which crosses the brim and descends on to the hair. From Rose Hagan



A full ruche of black taffeta frames the coiffure above and below, the former on a much tilted hat of "tête de nègre," Milan hemp, and the latter in a neck ruffling. Upon the right side of the hat lies a small basket made of macramé lace filled with smaller velvet fruits. Model from Arthur

HATS WHERE *the* COIFFURE STANDS REVEALED

The Back Arrangement of the Hair Is No Less Interesting Than the Side or Front, and Here Is Picturesque Millinery That Will Prove It



At the left side the peacock blue, straw brim is cut to reveal the back hair and to give a new flare to the brim. The flowers have large yellow centers from which radiate blue and raspberry colored petals. The peacock blue velvet strings are useless—but charming.
From Waters & Co.

The "chapeau Niniche" or bandeau hat is one of the pronounced modes of the new season. This side-back view of a Camille Roger model shows the bow at its broadest



A dashing and really beautiful and very new length of line is the enviable attribute of this Maria Guy model. Into the high crevice at the left of the black straw hat are thrust balancing feathers which are scarce more than full tips of black ostrich that droop toward the front



An unusual amount of the coiffure is revealed in this Suzanne Talbot hat where the natural shine of the Belgian split straw is heightened by shellac. The "tête de nègre" colored straw is faced with a matching satin, and trimmed with the new burnt ostrich feathers of the same dark color. This hat is shown by Arthur



A front view of the bandeau hat of black Milan straw illustrated above. Odd though the manner of shaping, and massive the trimming (lime colored silk ribbon and two burnt ostrich feathers, one black and one lime color), it preserves a perfectly well-balanced ensemble.

A BRIM WHICH CURVES CRISPLY UP ON ONE SIDE AND DROOPS Languidly DOWN ON THE OTHER, AND TRIMMINGS WHICH OVERSTEP THE BOUNDARY OF THE BRIM

TO ADORN THE BANDEAU BENEATH, ARE FEATURES OF SPRING MODELS THAT DIVIDE FAVOR WITH DEEP TURBANS AND SAILORS WHICH ARE NO LONGER STIFF



A slightly rolling brim of black Milan and a white brocaded straw crown, soft of outline, make the 1914 sailor as presented by Lewis. A white grosgrain band ends in a rosette from which rises a white "hackel" feather. Hats and gowns from Estelle Mershon



Holding the plain, upturned brim, a flat arrangement of gardenias of white faintly tinged with pink at the edges imposes a turban shape upon a Maria Guy hat of the new shiny split straw. With it is worn a skirt of mahogany colored faille silk plaited to fulness on the hips, and a blouse of mahogany chiffon shading to pink, with a lace and tulle vest. It is belted with an embroidered girdle



Black taffeta ribbon, edged by a narrow gold thread, encircles a Camille Roger turban and ends in a piquant bow in the front. The chic lines of the hat are fitly seconded in the frock with its bustle tunic. Bodice and tunic are of faille silk, Roman-striped in blue, green, and orange, and the skirt is of green faille silk. Plaited mousseline forms the vest and the narrow frills on neck and sleeves

In the middle of the page is an afternoon hat of the suddenly dominant Belgian split straw—a stiff, shiny, coarse straw. This tip-tilted hat was designed by Caroline Reboux. The pink feather, which droops over the brim nearly to the shoulder, is held by a black satin ribbon faced with white, which is passed around the crown and tied at the back in a bow to show the white facing



A model designed by new Paris modistes who are coming into prominence under the whimsical name of "Mary and Annie." A wide bandeau holds the brim of Milan straw high at the left and a counterbalancing dip at the right is weighted by a large rose. A wide band of moire ribbon is drawn across the front and over the brim to the bandeau, attractively shadowing the hair



Pink roses fill in the hiatus at the much tilted back of an Evelyn Varon hat of black Tuscan hemp. A band of Nattier blue velvet, as wide as a girdle, is drawn across the bowl-shaped crown and caught under a large pink rose with a naturally long stem. This hat and the one opposite are models from Arthur



Stretched between a bandeau of brown moire ribbon and a crown of the same material like the wings of a bird spread for flight, is a wide, wide straw brim—not round, but pointed. The straw of a deeper tan than that of Milan or chip or leghorn is faced with the moire, and the sole trimming is a brown feather pompon



In addition to encircling the crown of a Reboux model of natural colored straw, fashioned like the hat of a Watteau shepherdess, a wreath of garden roses is slipped through a slash in the brim to droop quite low over the hair. A narrow band of black velvet ribbon encircles the base of the crown

HATS WHICH OBSERVE THE
SEASON'S IMPARTIALITY
TOWARD CROWNS HIGH AND
LOW, AND WHICH ARE ON
EQUALLY GOOD TERMS WITH
HIGH AND LOW TRIMMINGS



Trimmed in accordance with one of the latest whims of fashion—cut ostrich feathers placed fore and aft—and with the new tilt to the black hemp brim. From Mercedes



Of the new "mysterious green," as dark for green as "tête de nègre" is for brown, is this close, moire turban with a bow almost as big as the hat. From Ferle Heller

CLOSE, HIGH TURBANS ARE SPLIT
IN FRONT, AND LOW, FLAT HATS
ARE LIFTED WITH A BANDEAU, AND
FLOWERS ARE EVERYWHERE MADE
OF EVERYTHING, EVEN PORCELAIN



A Caroline Reboux model copied in one of the new color combinations—dark blue Milan straw with brown paradise, the latter in two groups, one at the side in front and one at the side-back. The sloping line of the feathers terminates in the tiny bow upon the blue grosgrain puffing on the brim



Jeanne Lanvin uses her pet roses to charming advantage in this bowl-shaped hat of black, closely woven straw. Near the back the brim is lifted by a flat, blue flower to reveal the blue velvet facing. Near the front, upon the brim, there rests another flower, this time beetroot in color



The high turban, which is to be one of the prominent spring modes, is gracefully curved at the top by Heitz-Boyer. The crown is of lavender silk and the sides of lavender straw, and the hat is cleft in front to be filled by roses that shade from pink to lavender. Hats from Ogilvie

In the Lewis model an up-standing frill of green moire ribbon follows the wayward line of the green Milan straw brim. A fold of the silk is caught back from the fashionable split front and again in the back by a bunch of porcelain flowers in the most delicate coloring

One phase of the bandeau model as interpreted by Viot. It is trimmed with a flower cluster on one side upon the brim, and another below the brim on the bandeau. The straw is mauve colored, the flowers are in graded tones of mauve, and the velvet loops are brown



TAILORED COMPLEMENTS OF
THE TAILORED SUIT THAT
SHOW THE PREVALENCE
OF TAFFETA GENERALLY
DARK IN COLORING AND
THE NEW FORWARD TILT
OF THE FRONT TRIMMING



Not man alone has adopted the headgear of the Tyrol; for woman the shape is covered with black taffeta and the iridescent feather is replaced by a fringed taffeta pompon



Only the high crown of the Louis Philippe bonnet has been preserved in the modern hat of this same name. Jeanne Lanvin has made this one of black moire with a spreading fan of the silk



The so-called "collar" of straw—a broad, encircling band which stands stiffly upright above a narrow brim—is a new phase of turban styles. Here a band of azalea colored peanut straw separates a crown and a tiny brim of black moire. Loops of black moire ribbon shoot forward from a base of small, metalized rosettes. Three sketched hats from Arthur



Last year the front trimming stood upright. This year it leans forward, as in this Reboux hat of black Milan, where the black ostrich band that edges the crown ends in a plume

There is no front or back to this Poirer hat of sand colored Milan straw. The crown of box plaited black taffeta is filleted with antique silver ribbon, and of silver is the bride of roses





Drécoll combines black taffeta and black velvet to form a novel suit, in which a broad band of velvet emphasizes the tunic, echoes its lines on the narrow skirt below, and forms a straight belt on the coat. In sharp contrast with the flare of the sleeves at the wrist and the ruffle-like flare of peplum and tunic, are the narrowing raglan sleeves. The waist is of black taffeta and has a single touch of color in a vest of Roman silk that barely peeps out of the coat

A gown which hesitates at no extreme of fashion is this evening one designed by Bendel (the other two models are imported by him). The black brocaded crêpe flares at the hips, narrows toward the feet, and becomes a mere ribbon in the train. To relieve the narrowness, the gown is slit to the knees and the opening filled in with strings of black beads. The bodice, sleeveless and cut very low, is made of white, spangled net, giving to the costume an effect like that of a flower rising on a slender stem

Chéruit still clings to her apron tunic, and in this suit carries it to unusual length—almost to the skirt hem. Shirred apron and tight skirt are of tan cloth, and the jacket is made of a tan material, orange-checked, with the raglan sleeves and the flare which are found in the newest coats. A high collar of plain cloth matches the tan of the skirt, and straight revers of plaid extend into bands which cross in front and fasten in the back beneath the coat

DRÉCOLL EMPHASIZES THE TUNIC BY BANDS OF BLACK VELVET AND
NARROWS THE SHOULDERS BY RAGLAN SLEEVES; AN AMERICAN DESIGNER
EVOLVES AN EVENING COSTUME WHICH ILLUSTRATES THE TENDENCY
OF GOWNS TO SHRINK VERTICALLY AS THEY EXPAND HORIZONTALLY;
AND CHÉRUIT THROUGHOUT THE CHANGING SEASONS CLINGS TO APRONS

THE PARTING of the WAYS



Says Fashion to Women,
"Whither Thou Goest I Will
Go." "Nay," Says the Por-
trait-Painter, "My Studio
Is the One Place Where
Fashion May Not Follow"

By AGNES REPPLIER



TWENTY years ago, when huge sleeves were in fashion, a distinguished artist painted a charming woman in evening dress. The picture was much admired for a year or two; then big sleeves went suddenly out of style, and everybody began to realize that they had been beyond measure ugly and awkward. The lady, distressed at her own folly in having chosen a costume of such doubtful taste, begged the artist to paint out the sleeves, and substitute something smaller. The artist explained that he was a portrait-painter, and that remodeling costumes did not lie within his province; he also remarked that he had disapproved of the dress at the time of the sitting, and that his counsel had been unheeded. The lady protested, entreated, and brought to bear so many pleading and powerful arguments that the artist's resistance was finally overcome; the portrait was altered, and a fall of lace was substituted for the balloon-like sleeves which had so soon come to disfigure its beauty.

FASHION-PLATE PORTRAITS

This experience is worth recording because there is a fond determination on the part of many women to be painted in their newest and most expensive gowns,—fashion-plate gowns, evanescent in style, and inartistic in outline. After a few years these smart dresses offend the eye, and it is but cold comfort to reflect that in the course of time, if the pictures be preserved, they will acquire a value and a charm of their own, wholly disassociated from beauty. The portrait of our aunt,

painted in 1890, looks unaccountably dowdy; but the portrait of our quaint, old-fashioned grandaunt, painted in 1855, with swelling crinoline and hour-glass waist, is delightful; and the portrait of our little great grandaunt walking primly down a flowery lane, in a coat-scuttle bonnet, a yellow satin pelisse, and pantalettes, we pronounce too adorable for words. Not that we should like to see our eleven-year-old niece in pantalettes. Her slim black legs, dancing merrily beneath an abbreviated skirt, are far too active for such old-time gentilities. But costumes which are ancient enough to be historic possess a quality of distinction, and are not to be judged by standards of fashion or of taste.

Therefore, if a pretty woman sitting for her portrait seeks only to delight remote generations, and if the artist who paints her is so assured a master that his canvas will be religiously preserved, let her deck herself like a Paris model of 1914. In the year 2005, or perhaps in the year 2025, people will begin to



say how quaint and charming she looks. But if the picture is to be pleasing in her eyes, and in her children's eyes, let her content herself with the simple and flowing draperies which are forever beautiful and forever dateless.

The little Spanish princesses painted by Velasquez in the seventeenth century wear a court dress so rigorous, so sumptuous, so out of all accord with nature's lines, that they seem unable to move hand or foot. We would not have it otherwise. The great artist has overcome the difficulties presented by such costumes; and these fair-haired girls, motionless in their enormous hoops and stiff brocades, are the acknowledged masterpieces of the world. But we shall never have a second Velasquez, and never another court like that of Philip the fourth.

THE DRAPERIES OF REYNOLDS

Let us turn to Sir Joshua Reynolds, and see with what consummate art the long, flowing lines of drapery melt into his canvases, and become a subtle attribute of the women whom he has immortalized. From the soft coils of their uplifted hair to the final sweep of their unprotesting petticoats, every curve betrays a fine and delicate harmony. If there are jewels,—an ear-drop or a string of pearls,—they are not ornaments worn for display, but the expression of some exquisite need, perceived and honored by the painter. Age can not wither the costumes designed by Reynolds—costumes which owe little to the mantua-maker and much to the artist, little to fashion and much to the immortal principles of taste.

A S S E E N b y H I M

I UNDERSTAND that Miss Martineau, who was over here last year, then began the charming work of interesting our women in gardens and gardening. "But have we not a wealth of splendid gardens?" perhaps you ask. "Acres of roses and magnificent stretches of land devoted to all kinds of flowers? Have we not a flower-show at Newport each spring, and two in New York in the autumn, and have we not garden magazines galore? Are we not justly proud of our hydrangeas at Newport, and of our wonderful chrysanthemums throughout the suburban districts? Are not our parks abloom in the early spring with tulips and daffodils and hyacinths in gorgeous array, and do we not rave about the lilacs and the peonies and the rhododendrons?" All these things we have and do, but in spite of this I fear that we do not take a really personal interest in our gardens. They are not individual. We are very proud of them and we employ corps of gardeners and assistants—gardeners at fabulous prices—but the triumphs at the flower-shows are not our own; they are those of our hirelings, after all.

CERTAIN ROSES IN CERTAIN PLACES

In my younger days, when I had a small country place, I spent the month of March in

A Plea for Placing Certain Roses in Certain Places, and Kindred Suggestions Inspired by the Bright Promise of Flower Catalogues

looking over seed and flower catalogues, both American and English, and in sending large orders to many dealers, innocently expecting that the plants I purchased would bloom and blossom into some semblance of the fascinating illustrations in the books. Alas, they never did, and for years I have relegated the management of the greenhouses on two of my estates to gardeners. My southern garden is at present under a high state of cultivation; my melons are famous, my roses have taken many prizes, and I have even a collection of orchids which has won renown. However, none of these things bears the least evidence of my own individuality; the flowers and melons might all just as well have been purchased in shops.

Now and then, it is true, some one surprises us by taking a personal interest in gardens. We know, for instance, that Mrs. James Speyer has certain roses placed in certain places on her estate at Scarborough, so that they harmonize with the rooms from the windows of which they are seen. Mrs. Speyer brings a delightful individuality to everything

she undertakes. In her garden, as I remember, there are many, many roses, some of them old-fashioned, and more beautiful for that. There are homey nooks and corners in the garden, too, but its chiefest charm is that it expresses individuality.

Mrs. George L. Rives has a lovely garden at Newport, and Mrs. Arthur Curtiss James achieved something new in the magnificent blue garden which she opened at Newport last summer. Beyond these few, most of the Newport gardens are artificial. They show too much grooming, and although they are splendid indeed, they lack the individual touch. The windows of the fashionable florist shops on Fifth Avenue display a prodigality of flowers year after year and month after month—flowers in which there is an amazing lack of variety. As a rule, also, the floral decorations at dinners and dances change but little. We are each and all alike in a blaze of crimson backed by evergreens from Christmas until King's day, and we all, each and every one, make a mad rush for daffodils in January.

ONCE UPON A TIME—

Once upon a time one notable hostess of New York made it an invariable and
(Continued on page 130)



Photograph by Histed

MRS. CHARLES DE LOOSEY OELRICHS

Mrs. Oelrichs, formerly Miss Marjorie Turnbull, is the sister-in-law of Mrs. Leonard Thomas, and of Mr. Henry E. Oelrichs, who recently married Miss Esther Moreland. Mrs. Oelrichs is a charming hostess to society in both Newport and New York, but this winter, owing to delicate health, she has entertained but little

LEGISLATING IDEALS

WITH almost half a hundred legislative mills busy grinding out futile laws, a great many Americans retain their pathetic faith in the efficacy of statutes to improve and perfect human society. Whenever a crime as old as human nature is committed in some peculiarly shocking fashion, the cry goes up for new legislation upon the subject although it be one that has engaged the attention of legislators since the dawn of civilization. For every kind of social abuse, from the most trifling to the most serious, hundreds of well-intentioned persons are ready to propose new and severe penalties. As a matter of fact, some extremely mild social offenses are punished by our laws more severely than are really grave crimes. The style of women's gowns and the length of their hatpins, for instance, have engaged the indignant deliberation of legislators in great states. Also there are regions of this republic in which it is a crime to sell cigarettes to full-grown youths who openly and unrebuked poison themselves with the vilest of tobacco in other forms.

IT is a significant fact, ignored though it be by the advocates of new legislation for everything, that the early statute laws of free peoples were in large measure merely the formal expression of well-established social custom. The lesson of this to a democracy such as ours is that education in wholesome social ideals is far more effective for good than mere penal legislation. Our own history teaches the lesson that laws much in advance of public sentiment are likely to be little better than dead letters. Federal legislation intended to establish the principle of appointment to office for merit instead of in accordance with the spoils system was brought about by a comparatively few enlightened idealists long before a majority of the people had come to accept the better faith at all. The consequence was that the merit system struggled for thirty years against hostile politicians who knew that thousands of their constituents were indifferent to the reform, other thousands unconvinced as to its value, and still other thousands ignorantly devoted to the spoils system. Even to-day, after a generation of voters has grown up accustomed to the merit system, it is administered in a lax and half-hearted fashion.

WHAT is true of federal and state legislation is equally true of municipal legislation, and what New York and every other city of the land need in order that we shall rid ourselves of municipal abuses is not so much new laws as wholesome ideals. Take

the small matter of civic cleanliness as an example. The great cities of Europe are cleaner than ours because public sentiment has been educated to demand and expect cleanliness. London and Paris are far cleaner than New York, Boston, or Philadelphia, and The Hague puts every American city to shame. We, who have virtuously cleaned up several tropical cities for our neighbors, remain the shameless municipal slatterns we have always been. Neither are our low ideals in regard to municipal neatness confined to any one class of urban communities, nor to any special quarter of our cities; they are manifest practically everywhere. The public cleansers give a large part of their energies to maintaining a superficial decency in a few great thoroughfares, but streets within half a block of such thoroughfares are often slovenly and unsightly.

CONDITIONS at The Hague contain a valuable hint for American municipalities. Not only is the city kept marvelously clean by officials who do not play politics when they should be at work, but the ideals of the women of Holland as to cleanliness are in a large measure the ideals of the whole community. Here then is an opportunity for American women to do an important public work; one which they can perform without the ballot. There are thousands of spotlessly neat homes in every large American city, and they are in that condition because the women will not live otherwise. Women have but to exercise the same kind of wholesome influence in a larger sphere to bring about a reform in the matter of municipal cleanliness. They do not permit their husbands and sons to reduce the home to a state of disorder; they have been able to civilize the men of the household within doors, and they have only to extend their civilizing influence beyond the front door to transform the face of every public thoroughfare. Their appeal need hardly be made to public officials, since most public officials have wives or mothers quite able to attend to the municipal education of official husbands and sons. It will be enough if every woman will insist that the men of the household show some such regard for public cleanliness as they show for domestic cleanliness. The man who litters the streets with his abandoned newspapers, casts his half-smoked cigars upon the sidewalk, or in any other way violates public decency, would then become an extinct type. The moral influence of the American housewife could be made more effective for public cleanliness than the labors of an army of well-paid street cleaners.

HOW FASHION FASHIONS DOGS

YOU remember Patou, the great shaggy Patou, who followed his little master through the mazes of "Chantecler," and whom the whistlings of the merle put in such a fury. Nothing, Patou declared, irritated him more than the word that seeks always to be the word of wit and the cry that wishes always to be the "last cry" of fashion. It is with an apology to Patou that I write of the "last cry" of fashion in dogs, for since our four-footed friends have been able to win our love, surely they deserve to be respected by us.

It has been said of dogs, with rather more of contempt than of benevolence, that they are our lowly brothers. This is to judge them by their bodily stature. It would be more generous to judge them according to the place they hold at our sides, that of our most faithful friends, the companions upon whom we can count with utmost certainty. If we happen to show them some little tenderness, with what prodigality they return it to us, without calculation, merely for the pleasure of pleasing us, because they never heard of ingratitude and do not feel that they must reproach us for the little friendly services which we do for them.

A DOG'S SMILE

As to ever discovering what dogs really think of us, we might as well give it up. Often I watch a dog on the sly as, seated on his haunches with head bent, tail beating the floor, and hair bristling with excitement, he contemplates us in dumb astonishment. Of what is he thinking? "Of nothing," says the man who is telling a story which we have rudely interrupted to put this question. "Or possibly," he adds, "he is listening to what we say." Men imagine, you know, that there could be nothing better to do in this

The Modern Dog Is Not Required to Feel or Think, He Must Only Look,—Look His Pedigree, His Cost, and His Part in His Mistress's Costume

By ROBERT CATTEAU



In a secluded garden walk of her villa at Biarritz poses the chatelaine, Mme. de Kerhallet, with the Countess d'Applaincourt and Countess de Ferré de Péroux, and two splendid German sheep-dogs

world than to listen to them talk. Be not deceived. This immobile attitude of dogs in the presence of discursive gentlemen does not necessarily mean attention. If you look at them more closely, you will agree that they are smiling—yes, actually smiling. But what is behind the smile? Is it pity, surprise, or just indulgence? We shall never know. Our souls have their secrets, a dog's smile has its mystery.

Perhaps it is better not to try to comprehend it.

Besides, if I am to discuss fashion in dogs, I must consider nothing except external characteristics, for it is by these alone that the pure types of the breeds in favor at the moment are distinguished. Has fashion ever troubled about the characters of dogs? Has it ever decreed that to be smart one must possess a pensive dog, or a frolicsome dog, one that is timorous or *facile à vivre*, reserved or affectionate? It matters precious little to fashion how your dog behaves or how he shows his affection for you. It is his pedigree that counts and the purity of his type. If he is to be fashionable, his muzzle must be a certain shape, his coat a correct shade, he must move his tail just so, and his paws must be neither too long nor too short. He is an enviable possession, too, because he has cost from one hundred to five hundred dollars. It is not enough that he is a pleasant companion and that you think him pretty. He must be somebody.

PERFECT "LINES"

You may have an adorable little Yorkshire, with a fine, blue, silky coat, wonderfully soft to touch, and who manifests his affection for you with the most touching ingenuousness—but if his ears are not pricked up like a V towards the front, beware of taking him out on the avenue in broad daylight. Such are the tyrannous prescriptions of fashion! He is not worthy to appear at your side, and to be remarked by passers-by unless—this is the all-important matter—his "lines" are perfect. He must bear, so to speak, the label of a good maker.

I do not, by any means, rail at all the exactions of fashion in regard to dogs, for in so far as the selection of breed is affected, the end pursued and attained is excellent. It is fashion



M. and Mme. Rodocanachi promenade in the Bois, trailed by their panting Pekingese spaniel



A beautiful Scotch collie on the knees of his goddess, Mlle. Germaine of the Théâtre Vaudeville



Held in leash, this Pekingese must needs follow the whim of the Baron and Baroness Emile du Marais

which instigates a search for the finest subjects, those which most closely conform to the type which has been declared supreme at the last dog show, and encourages breeders to take the utmost care to prevent haphazard interbreeding. And fashion, being changeable from year to year, favors the improvement and refinement of many breeds.

CASTE AMONG DOGS

There are classes among dogs, even as there are classes in our social organization. At the bottom is found the whole crowd of mongrels of all shapes and all sizes, who compensate themselves for their lack of inheritance by returning to the free state of nature, and living by theft and plunder.

Above these we find a class of dogs, already less numerous, which can lay claim to a little more elegance and distinction—the middle class. This, too, is mixed. Its origins are doubtful. It betrays in its manners a strain of hopeless vulgarity. Now and then it is only by a very little—the end of an ear, or half an inch of tail—that individuals of this class miss the favor and acclaim of dog-fanciers.

A few fine specimens of the race, as pure breeding has fixed the types, are produced by successive elimination. These are the aristocrats among dogs, the selected few born to live in luxury, whom a short run will leave breathless, who have vertigo and vapors, from whom the blow of a pebble wrings stifled cries (it is not smart to bark) and who promenade their listlessness and ennui up and down the paths of the parks. They cost a frightful price. They are of a delicate constitution. They catch cold from the draft of a passing motor. They demand constant care and attention, and are the more precious because their owners fear their loss at any moment.

Are these dogs glad to be alive? Nothing is less certain. I fancy rather that in their hearts there is a longing for another life, the more adventurous life of their less carefully guarded ancestors, and that this longing explains the



"Where next?" asks the French bull of his French mistress, the Viscountess d'Arnoux



The Countess Béthune-Sully, with two of the famous hunting pack of which her husband is the master. As is the custom, the great hounds are branded with the initials of their kennel

sadness in their haunting eyes. The English spaniels of King Charles II were dogs of sport, they hunted the hare with feverish ardor. To-day they are become the pampered King Charleses, indolent and useless, who follow their pretty mistresses without eagerness, their heads hanging low like anxious little philosophers.

But what does it matter whether they are happy or not? They are the favorites of fashion. Is it not enough to be the pride of those who lead them about? The first dear friend encountered on the avenue will rage with envy because she hasn't one, too. To call forth the envy of a friend is certainly excuse enough for all the con-

straints which the conditions of fashion impose upon a dog!

But let us be just. It does sometimes happen that the snowy *loulou* or the tiny Pekingese chow falls to the lot of a mistress who learns to love him for himself, after having first loved him for his rarity, and who looks upon him with indulgence, speaks gently not to startle him, tries to give him what he wants, in short, recognizes his right to have a little soul of his own, to be something more than an expensive piece of bric-à-brac—the right to become a dog once more.

The truth is that some women would rather never own a dog than to have a nondescript mongrel following them about, because they have a taste only for what is perfect of its kind. Fashion would be justified if it had done nothing more than to produce for these women little exotic dogs that offer an object in which their affections and their intelligence, that which is best in them and that which is most delicate, may be harmonized.

DOGS OF THE DAY

It is impossible not to know the dogs that are in style this year, for they are to be seen in every fashionable district, trotting along in the perfumed wake of a proud mistress. In the
(Continued on page 106)



This quivering bit of caninity, the fashionably ugly Brussels griffon, is the property of the charming French actress, Mlle. Juliette Lancret



Mlle. Forzane, whose almost invariable daytime costume is one of French tailor-made perfection, is fittingly accompanied by a greyhound



Seated on the terrace of the Villa Trianon, one looks across the "tapis vert" to a beautiful trellis, overgrown with vines and set with old marbles

T h e V I L L A T R I A N O N

FOR two hundred years the garden of the Villa Trianon, at Versailles, has been growing richer in historic and romantic interest, more subtle in beauty, more alluring in arrangement. It began as a part of the great park at Versailles, and for a hundred years it knew happiness and tragedy, romance and history. Here, in the *salle de verdure*, now surrounded by a circle of ancient trees, the little daughters of Louis XV came for their cakes and tea. Here Marie Antoinette played her rôle as mistress of the hamlet, and nearby in her *laiterie* were kept the white cows with gilded horns which her maidens milked for her. The garden knew the terrible days of the Revolution, then a period of uneventful occupancy, and then years and years of decay.

THE SLEEPING BEAUTY OF THE TRIANON

It had been asleep for several decades when it was awakened to its most recent period of beauty by Miss Elsie de Wolfe, who, with Miss Elisabeth Marbury, negotiated the eventful purchase of the Villa Trianon from the French government. Now it seems as if the garden had been growing always, under its brambles, and only needed a little appreciation to attain its present beauty—which may not be called perfection since Miss de Wolfe believes that a garden should never be finished, but should grow always toward a more subtle and perfect beauty.

This is quite possible in an English garden, where wandering paths lead from formal to informal vistas, but in a small French garden it is an art to add or subtract anything without disturbing the serenity. The great difference between English and French gardens is that the English garden has an intimate quality, an adaptability to any mood, while the French garden has a stately formality that suggests a promenade rather than a picnic. There are, of course, many formal gardens in England, but the informal style is typical of the country. The garden of the Villa Trianon is an excellent example of fine

After Sleeping for Many a Decade beneath Its Brambles, the Garden of the Villa Trianon at Versailles Wakes at the Touch of Miss Elsie de Wolfe, Who Adds New Beauty to Its Centuries-Old Plan

By RUBY ROSS GOODNOW

IN TWO PARTS, PART II

composition, and though quite small, it has the dignity that comes from symmetrical arrangement. It suggests the gardens of Le Nôtre, who, indeed, was in charge of the gardens at Versailles under Louis XIV; and it has much of the quietness and sobriety of the garden designed by Le Nôtre at the Château of Meudon. No modern garden could be so beautiful as this reborn spot, for the plan was fixed so long ago that it now declares itself in the towering trees and aged shrubbery.

A French garden, because of the formality of its plan, is always an excellent background for statuary; so there are many statues in the

garden of the Villa Trianon, and each seems to have been made for its place. Within the shadowy circle of the *salle de verdure* there is a statue by Clodion, a nymph holding a little faun in her arms. Here and there are marble benches, as old as the garden, and on the greensward near the hothouses, there is another statue on an ivy-covered pedestal. So placed that it is seen against the trelliswork, is a statue by Pradier, which was given to the garden by Victorien Sardou.

The garden paths are typically French; they are not made of gravel, but of little, round pebbles of different shades of yellow and pink, and no matter how wet the garden may be, the paths are always dry. This is an ideal treatment, but unfortunately rosy pebbles are not always available. Low hedges of box, carefully clipped, border the path, and beside the hedges, long narrow beds filled with roses and larkspur and daisies give a note of informality.

PRESTO! A VEGETABLE GARDEN BECOMES A POOL

For many years there was a vegetable plot in the garden, but about a year ago Miss de Wolfe decided to give the space over to a pool. At about the same time, the pavilion of music was built just back of the pool, where it reflects the green and white pavilion like a mirror. The pool has a broad curb of white marble, with stone baskets of fruits and flowers placed squarely at the corners. A strip of grass borders the pool like a green velvet ribbon, and four box-trees, clipped English fashion, stand at the four corners of the green border. Narrow beds of roses break the long lines of the grass on either side of the pool, and a single thin stream of water plays from the middle of the pool.

Unusually good use of trellises has been made in the garden. The walls of the guest house are masked with green trelliswork overgrown with ivy, which is an excellent way to give texture to a commonplace wall. The pavilion is covered outside and in with trellises, and at the end of the *tapis vert* is a formal trellis of beautiful proportions. An arched



In a manner appropriate to a "house in a garden," the pavilion brings the garden into the house in trelliswork and painted panels

niche in the middle holds a fountain, and a symmetrical arrangement of marble benches, statues, and evergreen trees in boxes adds to the formality of this out-of-door stage. The whole garden, in fact, is made up of carefully arranged pictures, any one of which might be used as a balanced design for a wall painting or a tapestry.

THE MISTRESS-BUILDER OF THE TRELLIS

The music pavilion is Miss de Wolfe's latest favorite, for she always loves some one thing better than anything else which she has done. For several years it was the trellis at the end of the *tapis vert*, which was built and torn down three times before it won her favor; and just now it is the pavilion. This was built primarily as a place for music, but the vogue for dancing soon changed it into a *pavilion de danse*. Miss de Wolfe has always been much interested in dancing, and since leaving the stage she has always found time for dancing lessons. Last summer, Mr. and Mrs. Vernon Castle went from Paris to the Villa Trianon several times a week, and much of their success this winter has come to them through the delightful dances they executed there.

One of the first American decorators to apply trelliswork to modern houses and gardens, Miss de Wolfe has made most distinguished use of it here, on both outside and inside. Since the success of her first trellis room, the famous tea-room in the Colony Club, she had done many trellis rooms, notably that in the Ormond Smith house at Center Island. Trelliswork is simply latticework refined to an art. The French style is usually of wood painted or stained green and white. Sometimes it is blue-green, sometimes emerald, but usually a soft, leaf green that is between the two. The size of the strips of wood and of the squares formed by crossing them is an important architectural detail. Miss de Wolfe recognizes this, and by skilful design obtains a graceful effect that is neither too delicate nor too heavy.

BRINGING OUTDOORS INDOORS

The colors used for the pavilion are green and cream; the dome-like roof is of glass with a tracery of trelliswork covering it, and above the doors there are carved Renaissance festoons in wood painted green. Inset at the top of the French windows are



To bring indoors out to the garden, a rug is laid on the steps which lead from pavilion to pool, and pillows and chairs are placed invitingly near-by



Here and there throughout this old garden, the maker of tapestries or the decorative painter may find "subjects made to his hand"

plaster reliefs, reproductions of the originals at the Palace of Versailles. As soon as one enters here, one is reminded of the text which Miss de Wolfe has fixed for herself: "This is a house in a garden." Here, as on the outside, the green trelliswork covers cream plaster walls, and above the doors and windows are carved festoons in green wood representing the attributes of music. In the alcove there is a statue of the goddess of music. Painted panels of gardens with many fantastic birds and butterflies vary the panels of trelliswork. The large floor space is unbroken by rugs, for this is a place for dancing, but when the weather is fine, a great Persian rug is placed on the marble steps that lead from the pavilion to the pool.

It has been the aim in remodeling house and garden to bring outdoors in and indoors out.

The garden seems a part of the Villa, of the pavilion, and of the guest house. There are no difficult flights of steps, and one is always within touch of the grass and flowers.

The lighting fixtures for the pavilion are of iron, delicately wrought in the form of bouquets and butterflies, and painted in gay color. There is very little furniture,—only a grand piano, a few sofas and chairs, and many of the small pictures of flowers and gardens of which Miss de Wolfe is making a collection. The chairs and sofas have frames of painted wood, and are covered with *petit point* embroideries of bouquets and butterflies.

LIFE AT THE VILLA TRIANON

In this old garden centers the life of the three American women who spend their summers at the Villa Trianon, Miss Elsie de Wolfe, Miss Anne Morgan, and Miss Elisabeth Marbury. The terrace is the dining-room in all fine weather, even for formal dinners, and the pavilion is the scene of many festivities. Versailles is within easy reach of Paris by motor, and while the mornings at Villa Trianon are kept free for rest and quiet, the afternoons and evenings are always given up to social activities. There are fêtes, formal and informal, outdoor dinner parties, concerts and dances; and the sacrilege of permitting a bit of historic park to pass into the hands of Americans is coming to be forgotten.



Like a mirror framed in white and green, the pool repeats the beauty of the garden. The paths of pink and yellow pebbles offer dry footing for the visitor even on the wettest day

THE LADY of the GARDEN

WHEN the title of the long coveted land adjoining my garden on the Hudson was at last in my hands—I wonder if any landowner ever lived who did not covet some bit of ground lying next door?—it did indeed look for awhile as if I and my gardener, Tully, source of all my inspiration and wisdom, had met our Waterloo. For on this land, as I ultimately discovered, there once had been springs, feeders of our capricious brook, and a goodly portion of the ground was a combination of stones and of clay of a curious, deceitful type; its complexion was rich, but its substance very poor. Moreover, it was dank and sour, and emitted a strange, unpleasant odor.

I had always entertained great hopes and plans in regard to these few roods of land, dotted with clustering locust trees, big and little. The large ones were gathered about what proved to be the basin of a pool to which old men's tales, well authenticated, assure me the Hessian mercenary, back in the days when he camped and tramped his unwelcome way hereabouts, came for water. So immediately this spot became to me the Hessians' Grove. Nothing grew here save the locust trees and their small offspring, a lot of weeds and briars, billions of earthworms, almost as many stones and rocks, and—by acquisition—a large crop of old tin cans, broken bottles, and other defunct household wares. I shamefully confess, it has been for years a dumping-ground, though one of the politer sort.

A GARDEN PRACTICAL JOKE

What might be made to grow there was a problem, the magnitude of which increased in direct ratio with knowledge acquired of the natural conditions prevailing. The drying up of the ancient springs (through some one's tapping near their source for a water supply, I presume) had made the place a sort of garden practical joke. It looked as if it had innumerable possibilities as it lay in a tangle, with the old pool unsuspected; but it had about as few actually as anything I have ever seen on this round earth. It was not a bog, nor a copse, nor a rockery, though I had fondly imagined it all three; it was a horrid, heavy, sour, surly, smelly muck-hole! Something had to be done; and as an initial step I called in advice of presumably an expert order.

When I look back on it now, I am uncertain whether to be diverted or mortified at the recollection of the state of collapse in which this expert adviser left me. The one positive bit of knowledge around which my dazzled mind, moth-like, revolved at his departure, was that my only hope lay in moving all this newly acquired property of mine away somewhere and dumping it, and moving in, in its place, some other property—a little exchange in real estate involving a matter of some fifty or fifty thousand, the exact number still is vague, carloads of soil.

THE UNSUSPECTED INTEREST OF DIRT

In the light of later events, I have come to place a high value upon this experience, for when I got over my mental fluttering—my goodness, how mad I began to be! And under the exhilarating uplift of this temper, what unsuspected interests did I not find in dirt, and all the vast literature that has grown up around it!

Of course, I had never really known what dirt was—garden dirt I mean—and yet a gardener needs to know as much about dirt, its kinds and their properties, as a cook does about food:

It Is a Wise Gardener Who Knows His Own Soil, Supplies Its Deficiencies, Offsets Its Superfluities, and Grows What He Will Where He Will

(Note:—Under the title, "The Lady of the Garden," Vogue is presenting a series of articles on garden lore. While these little essays are written in a charmingly dilettante manner, they nevertheless contain a rich vein of practical advice, for the Lady of the Garden writes as one who loves, and her old gardener talks as one who knows)



A moment's depression after receiving expert advice that one's new garden must be hauled away and another carted in

both should be chemists in the practical, workaday sense. For the earth feeds the plants, as the plants feed us, physically and materially as well as esthetically and spiritually. When I realized this, I began to feel ashamed of my negligence. I could trust Tully, to be sure; but might not even his methods of altering the soil be crude, in a degree? I began more than to suspect that they were, comparable, indeed, to the nursemaid's who, rebelling against testing the temperature of the children's baths, assured me that she could "aisy tell. If they yells an' turns red, it's too hot, but if they turns blue, it's too cold."

SIGHTSEEING IN A CUBIC INCH OF SOIL

Good garden practise, I came to see, should be just about what good nursery practise, or good kitchen practise, or good business management of any kind is,—definite knowledge of ends, and equally definite knowledge of means to those ends. It can not leave soil manipulation to chance, waiting for the plants to "yell and turn red" in order to determine their condition. And so I made up my mind that I would find out, if it were possible, just what to do under a given condition, to accomplish a given result.

Here and there in departments of state, I have discovered, smolders a real genius, and, on occasion, out through some dingy report comes an illuminating flash. One such touch of inspired imagination came to me early in my search through soil biography, and immediately earth particles ceased to be to me mites of microscopic dust, and became instead tangible masses through which I might wend my way. Magnifying a cubic inch of soil or dirt until it measured a cubic mile, the writer of the report that fortunately fell into my hands carried me spellbound

in and out through all its devious ways and left me on the other side at last, with vision widened proportionately as an inch to a mile. This experience I have always secretly called my "Bug Journey," for in fancy I saw myself diminished amazingly, quite as if I had gone in at the top of the microscope and come out at the bottom into the cubic inch of soil and walked about.

A BUG'S JOURNEY

The most striking thing of all in the beginning was that I, in the person of the bug, found the earth not really a solid substance at all, as it seems to human beings to be, but a mass of loosely piled rocks and boulders with interstices everywhere, through many of which an enterprising insect no larger than I felt myself to be could work its way quite easily. Of course, progress was frequently interrupted by big and small logs and chips of woody stuff, and oozy chunks slowly disintegrating.

The boulders and rocks are recognized, of course, as dust particles—the mineral portions of the soil, worn off under the action of the ages from a mother rock perhaps lying just below, or perhaps by now at the remotest part of the globe. The logs and chips and chunks are the organic portions—decaying vegetable and animal fibers furnished by leaves, dead roots, and dead insects, all returning as fast as possible to their native dust.

A LIQUID DIET FOR PLANTS

The water which bathes the stones and soaks the porous stuff full is, of course, the basis for all that plants eat, for their diet must, in the very nature of things, be liquid, whatever it contains. In this water are constantly dissolved, from every mineral particle an

infinitesimal amount, and from every organic bit another infinitesimal portion, until it becomes a kind of soup, prepared in nature's diet kitchen and eagerly lapped up through the thin walls of the thousand rootlets—white, resistless, silent things, crowding, determined, yet more tender than words can describe.

Perhaps I was childish to have been so stirred by this fanciful pilgrimage, but whenever, after that, my interest in the study of the earth flagged, I visualized anew the little journey, and was refreshed and encouraged. At last, almost without an effort, I came to understand something of what was the matter with my new land. Earth particles that are large must perforce have larger spaces between them. Large spaces, paradoxically enough, mean less water than small spaces—for water coats the surfaces of rocks and stones and does not fill the interstices, save during and immediately after rain. The smaller these earth particles are, the closer together they will lie—just as peas will pack tighter than pumpkins. And the more closely they are packed, the longer water will be retained, because there are more surfaces for it to cling to, for one thing; and, for another, there are less open passageways for its escape.

LIME—YEAST FOR THE SOIL

This, I came to realize, was the real difference between a sand soil and a clay soil; and here was the reason one was dry and the other wet. Also, I began to see that earth would sour as anything else would from confined moisture and lack of air. But not yet was I come to the point of taking any positive action with my muck-hole; for I had found no hint of what to do to separate densely packed particles, and since the muck-hole was no longer unduly moist, all that it needed was loosening up. Obviously, enough coarse sand stirred in might effect the desired change; but this did not seem a very great advance over my expert friend's advice. Moreover, it was based on no better theory, as a matter of fact, than an effort to raise heavy dough with coarse flour, when yeast is needed.

Baking-powder or yeast—that was what I wanted—an earth yeast; or, better still, saleratus. This brought me at last to the idea of lime, at least for a beginning and a preparation. We used a ton of it, newly slaked and applied on an Easter Monday, if I remember aright. It was spread thicker where the old spring pool had lain, and thinned out as the less heavy soil was approached. The ground had been worked and loosened beforehand with the disk harrow and by hand, and a similar light working over was given it after the lime was in place, but this was not stirred in too deep, for I wanted to be sure of its beginning its work at the very surface.

FERTILIZERS—AND COAXING

By midsummer everything was ready to apply the coal-ash siftings of three winters. We cleaned the pit out completely, screened the ashes, spread them, and made ready for plowing them under in the fall. When fall came, the whole place was twice plowed, first with the ordinary plow and then with the subsoil plow, and thickly spread with old, well-rotted manure, and so it lay over winter.

In the spring this was plowed in, and at last the dirt began to lose its sullen heaviness. It was a far cry from this, however, to the rich and smiling beneficence which I had fixed for my ideal. I would not attempt to reckon how

(Continued on page 88)



A Lewis hat of black oilcloth with a toboggan-cap crown of striped silk graces the pretty head of Mlle. Jane Renouardt in Sacha Guitry's latest of droll plays, "La Pèlerine Ecossaise"

Below is a modern Louis Philippe hat. It divulges its spring destiny in the straw underbrim only, for the rest is of white-striped black velvet. A cluster of red velvet buds flames at the front. The blouse of black and white striped batiste, laid in tucks, has a white batiste collar that flares beyond all semblance to its modest prototype once worn by a British premier. Hat and blouse from Ogilvie



Many pieces of dark green ripple cloth are adroitly joined together by Drécoll into a smart, tailored whole—that is, as tailored as any of the very feminine modes are at present. Agreeable contrast is achieved in the rolling silk collar striped in green and gold, and in the large and fancy buttons. That early spring eccentricity of the modiste, the pompon fore and aft, appears on this sailor hat in the form of curled ostrich tips



Mesdames, let us introduce the Spiral Skirt. The Spiral Skirt, Mesdames. This is the heralded mode that some said would liberate the heels of the tangoist. A flounce of the material—here a changeable blue and red taffeta—starts at one hip and winds around until it reaches the hem, where it may be as wide as the dancer dances. The hat is a flat, black straw model, trimmed by blue and pink forget-me-nots on top, and below, on the bandeau, with blue and black ribbon. From Kurzman

THE FAMILIAR IN PAST
MILLINERY IS TRANS-
FORMED INTO THE UNFA-
MILIAR OF THE PRESENT

THE NEW-COME SPIRAL
SKIRT, LIFE-SAVER OF
THE TANGOIST, AND A
SUIT OF MANY PIECES



In the second act costume at the upper left, the violet tinge of the striped gray crêpe relates the skirt to the bodice of lilac chiffon veiled with smoke chiffon

The third act sees this skirt and sleeveless coat of turquoise blue crêpe, draped in a manner oriental. The coat lining is Havana brown chiffon, the bodice is amber chiffon, the beads, carved wood

A coat-like drapery of old-blue, French lace enriches a tea-gown of ivory white brocade, worn at home by Miss Ferguson. Of darkskunk is the collar, and pink chiffon roses girdle the Empire waist



AS STRANGE AS "THE STRANGE WOMAN" HERSELF IN THE EYES OF THE OLD-FASHIONED COMMUNITY OF THIS PLAY, ARE THE CHIC CLOTHES SHE, IN THE PERSON OF ELSIE FERGUSON, WEARS

SMART FASHIONS for LIMITED INCOMES

Advice against Inviting Haphazard Extravagance to Rule the Wardrobe by Purchasing New Gowns for This Spring before Remodeling Those of Last Spring



Cloth and taffeta are so combined in this gown that they most fortunately fit the exigencies of remodeling

AT this season of the year the fancies of all women turn not lightly but very seriously to the thoughts of their spring wardrobes, and first of all in their plans



Excellence of material and smartness of cut lend a suit durability and attractiveness, and avoid the necessity of elaboration

should come the consideration of what may be done with the gowns of yesteryear. Until this point is decided it is not possible to select new gowns for the summer except in a haphazard and unnecessarily extravagant fashion.

A new design that gives inspiration for the remodeling of a last year's gown, or for the transforming of a suit into a gown in case the jacket be out of style, is sketched in the upper left corner of this page. The original, designed for southern wear, was in white materials. The waist and tunic were of soft, white taffeta, and were related to the cloth skirt by the cloth trimmings on the cuffs and the standing collar, the cloth hem of the tunic, and a broad back plait of cloth beginning between the shoulders and extending almost to the hem of the skirt. The girdle was of the silk. A bodice and tunic of this kind would make a charming costume with a cloth skirt.

THE SUMMER FROCKS

Practical suggestions for the remodeling of old gowns and the making of new ones may frequently be gained from a careful observation of the models in the smart shops. The drawing at the upper right of this page was made from a French model which would seem to lend itself admirably to reproduction. The model was of white handkerchief linen, and a unique touch was given by the use of pink linen instead of ribbon for the sleeve bows and the sash. The skirt was plain and narrow with a two-inch tuck above the two plaited flounces. The flounces were edged with pink linen and so likewise were the frills at the neck. Where the material was gathered at the elbows strips of pink linen were run beneath it to simulate ribbons. The girdle was arranged with a big bow at the back. There are many details in this design that would add greatly to the charming effect of any frock. Except for the sash bow, the back of the bodice is quite plain. The model has the advantage of requiring only moderate skill in its cutting and fitting. Also, it requires little material and that not in large sections, so that it is especially adapted to remodeling. The edging of the frills can be put on with fine machine stitching and the material sent afterward to some small shop to be plaited.

It is not often that a frock comes nearer the perfection of smart simplicity than did the original of the illustration at the lower right-hand corner of the page. The material used for it was a very light-weight whipcord, in a blue just one shade brighter than navy blue. It was designed with the new collar, introduced by Chéruit within the last few months, which, though open, envelops the throat more closely than the low



A waist proof against the mussing which too often results from wearing the coat

and wide-spreading collar of last year. The ball buttons covered in the material and hung by cords from satin-faced button-holes were a good touch. The advantage of the front panel, dividing the double flounces on the sides, is evident. For silk frocks this design is admirable. It is difficult to find a model that is adapted to silk, for it demands dignity without stiffness. Crêpes or voiles also are very successful when developed in a simple style such as this. Cording should be used for the slanting armholes and to finish the straight edge of the front opening.

A SUIT FOR TOWN AND COUNTRY

Few suits possess the practical advantage of being appropriate for both country and city wear, but the original of the sketch at the lower left corner of the page did possess it. The material used for the suit was the new honeycomb cloth in dark blue—a cloth that is named from the fact that its square mesh looks like the cells of the honeycomb. It is a fabric that is substantial in weave and yet sufficiently open to be cool. It promises to be one of the most popular materials for the spring suits. In the model illustrated the ends of the cloth belt were passed through a nickel buckle at the front. The collar was of black moire. At the back the skirts of the jacket showed a decided flare.

To wear with such a suit the separate waist sketched on this page would be excellent, for the chief virtue of the model is that it will not muss under a coat. It is gathered a little at the neck, both back and front, and is finished with plaited frills and a high lace collar. The pointed cuffs are of net, and the long sleeve seam, from shoulder to wrist, fastens with buttons covered in the material of the waist. The original of the illustration was of old-gold crêpe de Chine, trimmed with frills of net.

COLORS OF THE SPRING

The fashionable colors of the spring are the sweet pea tones which have heretofore been known as pastel, but are now given a new name for the sake of variety. In the soft taffetas they are very attractive for afternoon gowns and especially for dancing frocks. For the latter, since the bodice is usually of tulle or lace and the silk is thirty-six inches wide, little material is required; three and three quarter yards would be sufficient. It is thus possible to have a smart frock of the best quality of silk, costing about three dollars a yard, without a great expenditure of money. There is also an exquisite shade of gray, almost a white, that is now being used for dancing dresses, and is often arranged with a girdle of taffeta ribbon in clear pistachio green. In the skirt of a dancing dress there is usually a pointed upward opening at the front seam, filled in by the flounce of a lace petticoat, and often



This smart and dainty gown has the virtue of demanding little expense in material and little skill in making

there is some fulness on the hips. The bodice and sleeves of a gray frock are very pretty if made of gray tulle.

It is not wise to pay a large price for
(Continued on page 104)



A gown that eliminates all perishable materials achieves daintiness by the addition of a white collar which is easily freshened

WHEN *the* HOUSE DONS SUMMER ATTIRE

CURTAINS too thin to shut out the breeze, too filmy to catch the summer dust, too transparent to oppose a single sunbeam—these are the draperies of summer. Materials light in weight and light in color are a relief after the rich draperies appropriate to winter, when the cold weather makes it pleasant to look upon dark-toned fabrics; for deep colors give a sense of warmth, and at night, when curtains are drawn, appear to close in the room with an air of intimate comfort.

Those who provide drapery fabrics have borne this fact well in mind in designing the curtain materials of this spring. Transparent and gauze-like, they scarcely screen the light at all, and their little designs of sprigs, of pots of flowers, and of geometric angles seem floating in a mist of softened light. Nottingham, although among the cheapest of laces, appears this spring in designs of charming daintiness, in both square and round mesh. Stripes, also, are shown, and give character to the sheer fabric. In the filet net of this season the squares have been altered to oblongs, which brings a novelty in effect and design without changing the general character. This filet net is a very practical material, for it can be cut on any line between the squares and will not ravel if left without hem or finish of any kind. Many inexpensive laces are also to be had which are bordered on either side with a narrow edge, so that they are practically ready to hang.

THE CHINESE DESIGNS

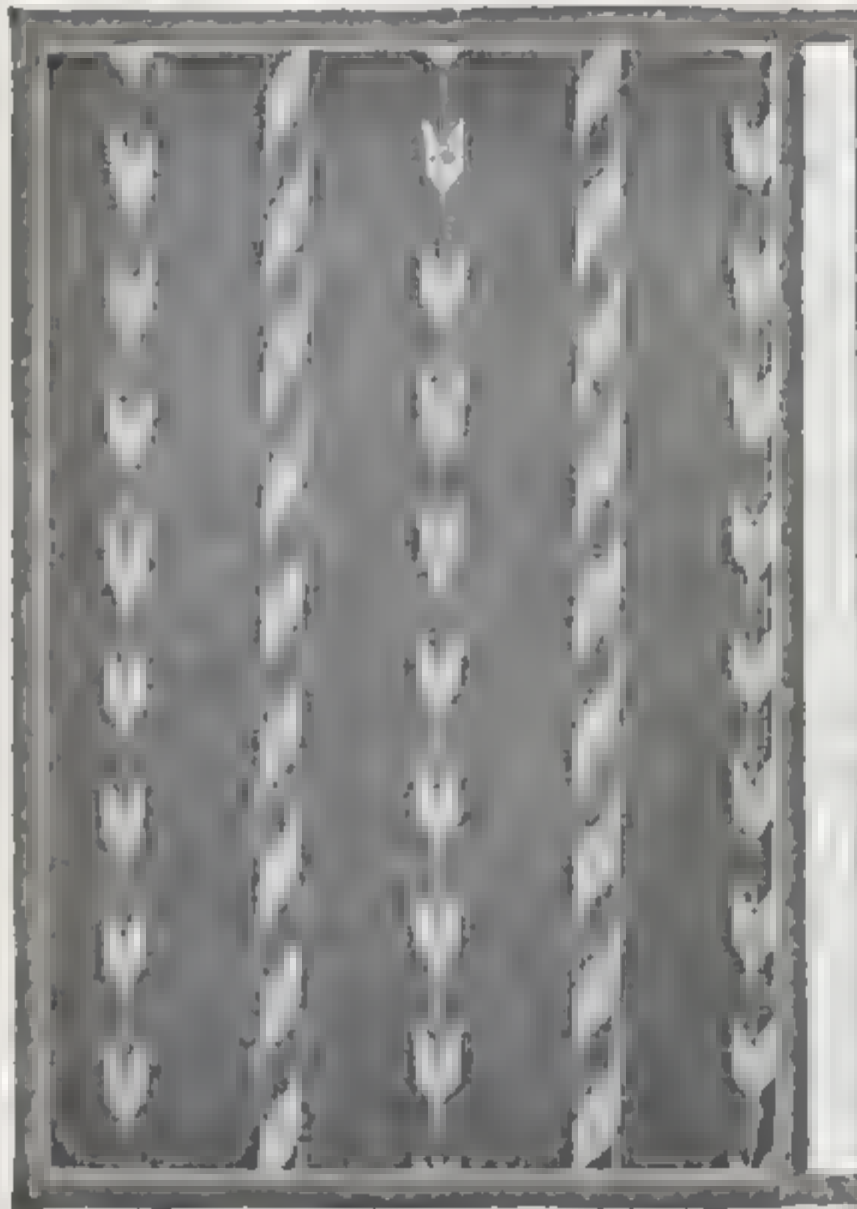
A pattern which is decidedly novel is the Chinese landscape. For some time this design has been familiar in chintz and brocade, and now the makers of lace are reproducing the eccentric tree, the picturesque pagoda, the languid ladies, and the mated doves. Those who seek novelties will find curtain materials which are both new and interesting in these quaint, Chinese designs which suggest the patterns of old willow ware.

Oriental net is a very appropriate summer fabric, as its sheerness and delicacy are scarcely surpassed in any other material. Plain bobbinet is one of the smartest materials, where the necessity for screening a room from the outside world requires that the curtains cover the window. It is appropriate for either long curtains or sash curtains, and may be finished all around with one of the narrow braids sold for the purpose. A plain hem draws in the laundering; therefore the braid is desirable.

NEW WEAVES OF SCRIM

Scrim in its finest varieties masquerades as something newer, under the name of marquisette, and is very satisfactory because of its plain surface and its durability. It is shown now with pretty borders that obviate the necessity of sewing. It is to be had in a variety of stripes, which are usually of a satin weave, with various patterns between them, or with a design in the rough weave called Madras. In some cases the border is woven of silk, which gives a satin effect especially pretty in contrast to the delicate, creamy

From Every Land, from China to Germany, Come Designs for the Sheer Drapery Stuffs Which Banish Winter Weight and Color, and Welcome the Advent of Spring



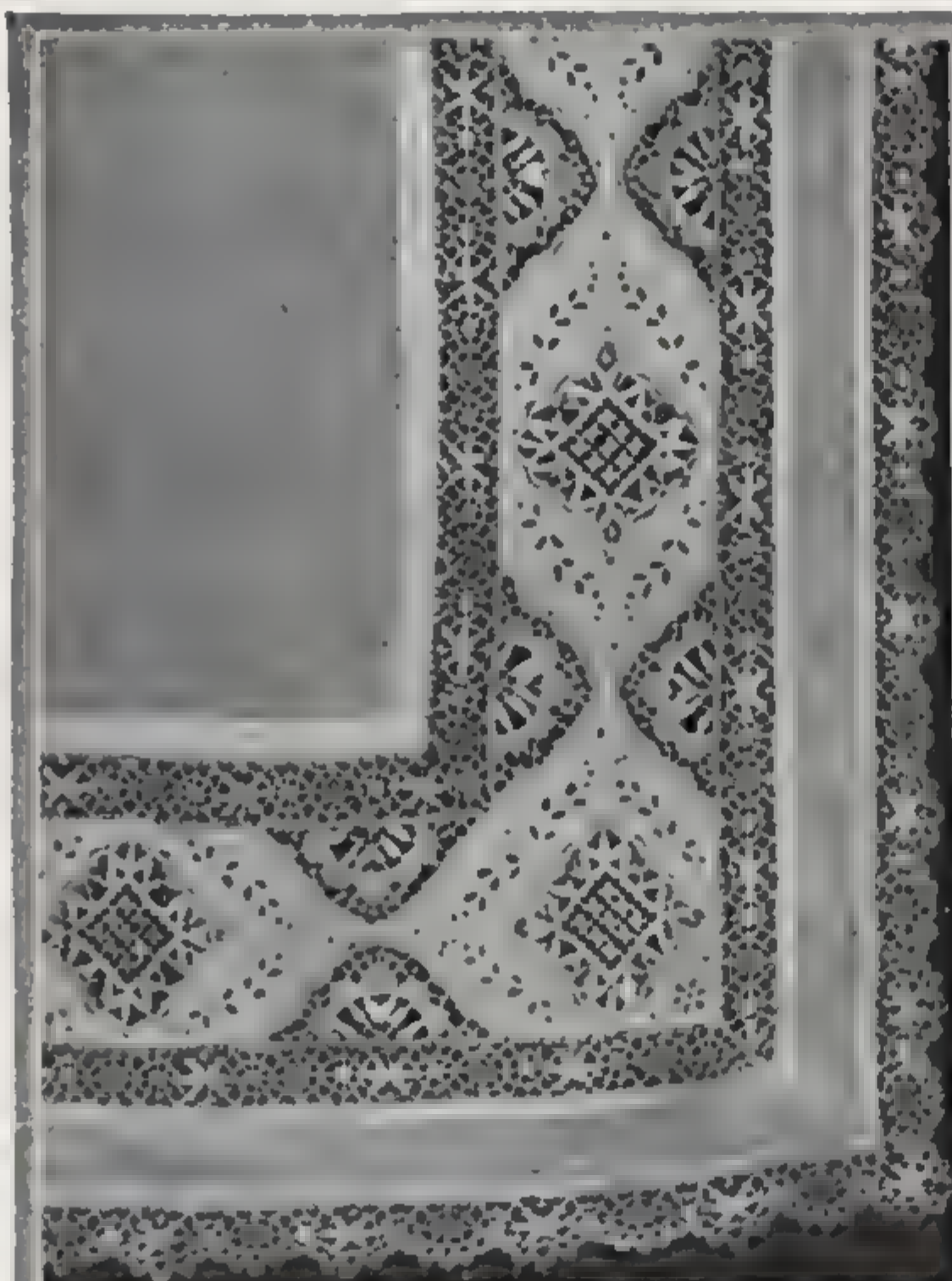
Woven stripes in many designs give character to the plain net materials



The Chinese design, long familiar in chintz, displays its eccentric tree, picturesque pagoda, and languid ladies on the lace of curtain materials



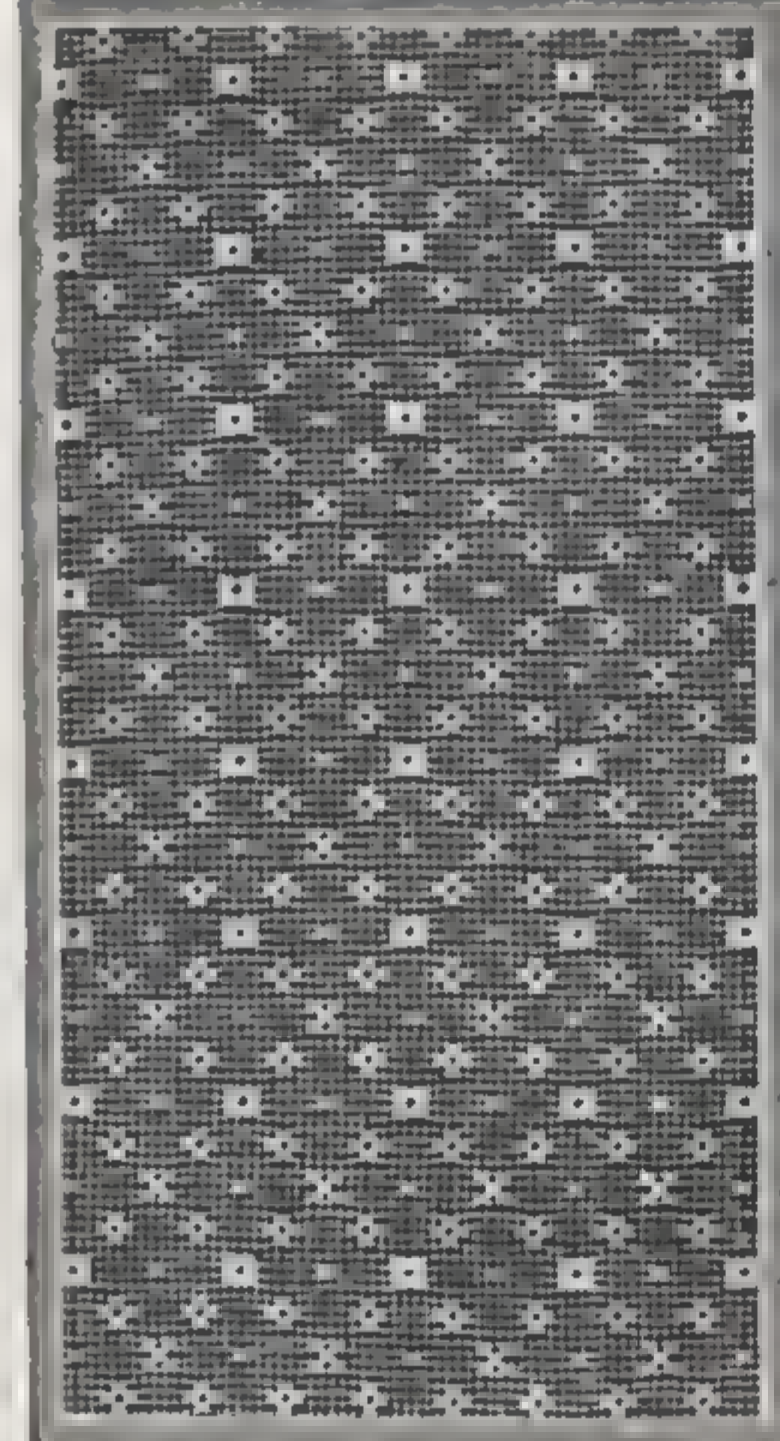
That old friend of the lace-maker, the pot of flowers, woven in sheer net



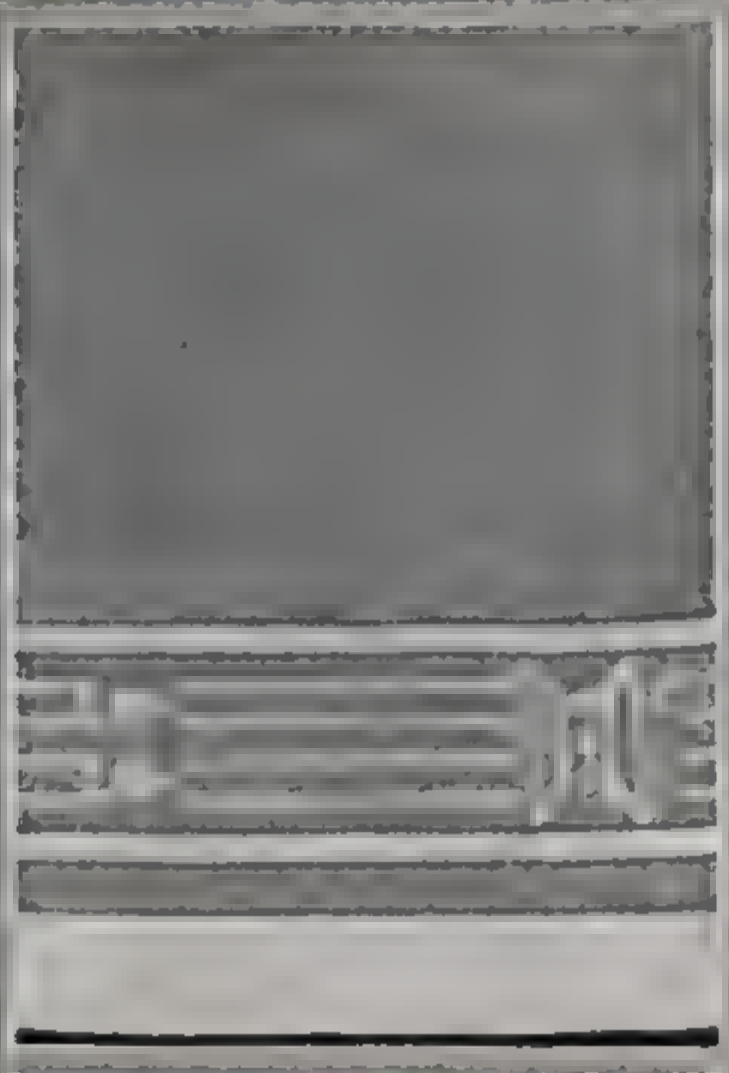
Laces combined with openwork embroidery give much richness and variety without elaboration



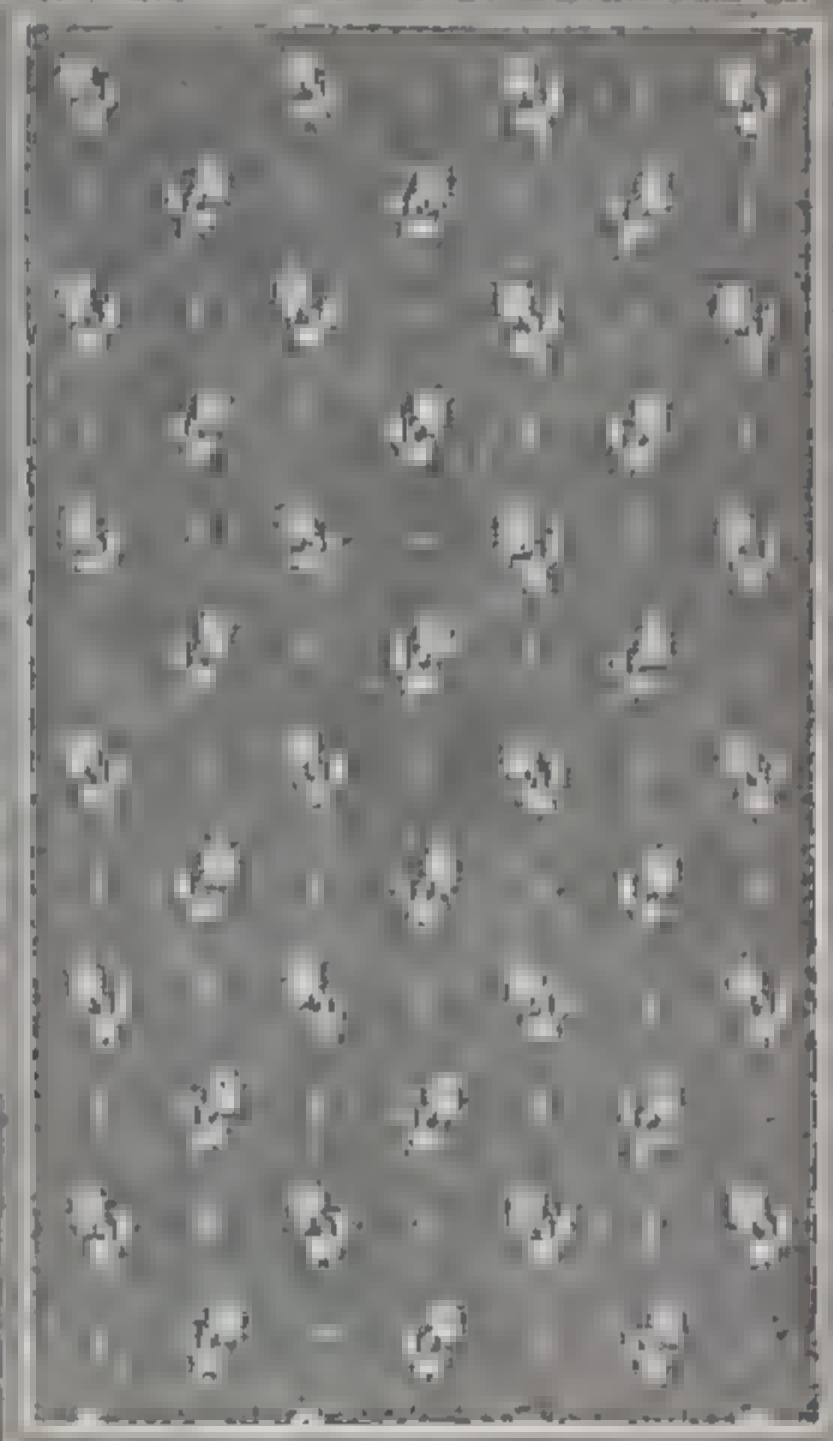
Net, which is unusually fine this year, is hand-embroidered in a darned work of pleasing design



Filmy net of fine pattern suggests point d'esprit



The practical and durable scrim with border on one side only is readily converted into sash curtains or is suitable for curtains in pairs



Gauze-like net softens the light, but lets in the air

marquisette. Scrim is also woven in a variety of allover squares and stripes, all imitating various patterns of drawn-work.

In selecting made curtains in pairs, it is difficult to keep to the ideal of simplicity for the summer home, for the designs lead by insidious gradations from the plain bobbinet to most elaborate curtains of imported, hand-made lace. To begin with, there are the net curtains with tiny edges and a two-inch insertion. The net is finer in thread this year, the lace daintier in design and the heavy Cluny is discarded for better thread lace, yet prices vary little from last year. Then there are curtains with plain grounds and woven borders which suggest German influence; while some of the copies of old lace borders, on plain net, are so well done that the beauty of effect wins pardon for the imitation. Another imitation worthy of acceptance is a narrow insertion and edge of Venetian point lace, which is made by machine on curtains of plain net.

A hand-embroidery which has the appearance of lace is that which decorates a new style of net curtain. It resembles shadow embroidery to some extent, and is done with soft, flat threads of silky cotton. The design is first outlined and then entirely filled in with a sort of darned work. These curtains have a delicacy that suggests expense, yet they are less in price than many which have heavy Cluny embellishment. They are finished with a simple hem in order to keep their effect of lightness.

DESIGNS MADE OF MANY LACES

Among the curtains which, though elaborate, are yet light and thin, are those of fine scrim embellished, not with a single line of insertion, but with a line composed of motifs in laces of various kinds, prominent among which are Cluny and Venetian point. To elaborate the design still further, motifs of cut-work embroidery are introduced, and the effect thus procured is one of great elegance. Curtains of this sort, if very well designed, are rich and beautiful, but it is well to be on guard lest they become meaningless patchworks.

The panel curtain, which is in favor for windows that must be curtained to the sill, offers wonderful opportunities to the designer. Carefully selecting from laces of many kinds, he builds up an interesting design, and as these curtains are hung with little, if any, fulness, the opportunity to show the design is great.

OF MATERIALS AND RODS

In general, however, it may be said that the present fashion is for simplicity and sheer materials, and that, while most materials are shown in three colors,—white, cream, and Arab,—the white is the least popular.

The marked change in hanging curtains, whether of lace or chintz or other heavier stuffs, necessitates special fixtures, and the preference is for those that do not show at all. The best fixtures are slim, steel rods rounding at the ends to return, as architects say, the curtains to the wall. These rods are made with one bar for the lace curtain, a second for the draperies, and a third for the valance, if there is to be a valance.

SEEN in the SHOPS

Suits and Frocks Which Embody Features of the New Spring Fashions That Have Really Crystallized into Modes—Separate, Summer-time Coats and Negligees of the Spring Springlike



Well suited to the woman who demands a certain tailored severity is this costume. Suit, \$38; hat, \$17



For her who must abjure bouffant draperies there comes a frock of silk crêpe with a frilly bodice and a pretty girdle to redeem it from plainness. Price, \$28



A serge and silk frock pretty enough to be becoming and practical enough to look almost as well upon its last as upon its first appearance. Price, \$29.50



A suit which preserves length of line in front allows fashion to have her own way in the back. Price, \$60

BY this time the new spring fashions have crystallized into definite modes; the best features of the model gowns, suits, and hats have been seized upon by the



A suit copied from a Bernard model has a coat that ripples at the edge below the belt; hat, \$18.50

shops, reproduced, and offered at tempting prices. The suits shown on this and the next page are excellent results of this brigandage. The design of the black and white suit sketched in the upper left corner of this page first appeared in February, in an imported model. Its good points were especially noticeable and it was accordingly copied in the workrooms of the shop which imported it, and it now sells for about one third, or less, of its original price. It comes in a black and white, shepherd check and likewise it may be ordered at the same price in men's wear serge. One of the best points about the model is its tendency to give length of line—something one is forced to admit is not true of many models this year. It is conservative but smart, and is well suited to the woman of thirty-five or forty who demands a certain tailored severity of style. The hat also carries out this idea. It is a high, soft turban, oval in shape, of dark blue hemp with a two-looped bow of faille ribbon of the same tone. A hat of this sort is an excellent addition to the wardrobe; it is so durable that it preserves its smartness as long as it is worn. This hat is handmade, which is another especially good feature, as its counterpart is not likely to be met on all sides.

AVOIDING SHORT LINES

The suit shown in the upper right corner of this page is particularly adapted to the needs of women who, fearing the ruffles and puffs of the season, demand

length of line from shoulder to hem at the front, though they allow fashion to have her own way in the back. This is well accomplished in the suit sketched, for the front view of the skirt really does not give a hint of what is to be expected in the back. The back, with wide, sash-like ends hanging over a puff looped up in a bustle effect, is new and very pretty. The Eton coat is also cut cleverly in the back so as to curve up to show the skirt trimming. The coat is hand-embroidered in diamond-shaped designs in tones of blue; in front, these conceal little pockets. The collar and cuffs are of moire. The suit is shown in blue, black, or white serge.

COPIES OF AN IMPORTED MODEL

The suit illustrated at the lower left of the page is another faithful copy of an imported model,—this time a Bernard. The original of the one sketched was in checked mustard shades with a collar and deep cuffs of king's blue duvetyn. The copies are in plain blue serge with white satin collars and cuffs, or in white checked with black. Both styles have large white pearl buttons like those on the original model. The coat ripples in the back below a low, narrow belt. In this case the belt is stitched only at either side of the back; the fronts of the coat hang loose and full until they are caught in slightly by the sash-like ends of the belt. The skirt is an oddly pretty one, quite boyish in conception. It is made in two pieces, with the back fin-



For \$50 a dress of soft taffeta draped where it should be draped and plain where it should be plain

The hat sketched with this suit—unmistakably a tam-o'-shanter—illustrates one phase of the diversity of the mode. It is of black hemp, and is trimmed with a moire ribbon that ends in a smart bow near the back. Blue, black, and green grapes are combined with rosebuds to form the trimming which hangs off the right side.

A pretty serge and silk dress is illustrated at the right in the middle of page 61. The skirt of the dress is of dark blue serge, and the tunic and blouse are of black taffeta, each trimmed with a band of changeable green silk on either side a band of wistaria silk; the three are hemstitched together and hemstitched in turn to the taffeta. The yoke of the dress is of taffeta and the smart collar and the cuffs are of a cobwebby Malines lace in a cream shade. This dress achieves success because of its quiet unobtrusiveness; unobtrusiveness is really a very necessary factor in a dress that is to appear as frequently as one of this character is likely to. Another point in its favor is its softness of outline, which is not always possible where practicality is to be considered.

WITH AND WITHOUT DRAPERIES

The taffeta dress which appears at the lower right of the preceding page illustrates a new version of the tunic and ruffle treatment so much in use this spring. A narrow sash which widens as it extends toward the back seems to hold the puff in place, and, tying in the middle back, repeats the bow which finishes the belt above it. Contrasting velvet edges the revers on the waist and forms a slanting collar at the back of the neck. Sheer lace and net are combined to fill in the neck. The dress may be had in

navy blue, black, raisin, or white. Raisin is a very good shade this season, smart as well as serviceable, and it is a little newer than blue. The taffeta of which this frock is made is of a delightfully soft texture which argues in favor of its wearing qualities and prevents the panier-like drapery from standing out too stiffly.

Not every one can wear bouffant drapery or the pert little ruffles that are used so much this year. Because of this the shops are making a very earnest ef-

price of this dress is so low, the materials so good, and the model so likeable, that it would be a fortunate choice.

SPRINGLIKE NEGLIGÉES

Negligées for spring should be springlike in materials. Nothing is more unpleasant than the appearance on a mild spring day of an elaborate or heavy-looking negligee, even though it may actually be cool to wear. Quick to recognize this, the shops are now showing negligees



A two-piece negligee, one part plaited chiffon and the other part lace. Price, \$28.50



A follower of the beruffled tendency of the mode is this wrap, which may be had in charmeuse or taffeta for \$48



Of the spring springlike is this chiffon negligee topped by a lace bodice. Price, \$13.75

finely plaited chiffon of a good quality. The hem is daintily hemstitched, the waist is of sheer lace of a good pattern, and the fine net plaiting which runs around the waist, down the front of the skirt, and trims the sleeves, is outlined by tiny chiffon roses. The pretty slips which are a part of the negligees described add greatly to their charm. If but one slip is to be purchased it would be well to have it of a delicate flesh color, or of white run with flesh colored ribbons, for it may be used then with many different coats. Net and lace, chiffon, and crêpe de Chine are all good materials for slips. These dainty foundations need only a delicate ruffle at the bottom, and a sheer top. The negligee just described may be had in pink, blue, or white.

THE SUMMER WRAP AND ACCESSORIES

The wraps of the season follow the beruffled tendency of the mode in general. They are quite cape-like in outline and the softness of the materials adds greatly to this effect. The wrap illustrated in the middle of the page may be had in charmeuse, or in the ever-present taffeta, as shown. It is prettily shirred to form a yoke in the back and has a soft trimming of ruffles of the material. A wrap such as this is excellent for day or evening wear, and is most becoming for wear with the costumes of this spring as it carries out their idea so logically. Beautiful linings in separate wraps as well as in the coats to suits are a distinct feature this year, and this coat is not an exception to the rule, for the lining is of a lovely satin-striped chiffon sprigged with tiny bouquets of garden flowers, in delicate shades.

This is also true of the negligee illustrated at the upper right of the page. It is a simple model, and is of very

fort to display gowns that are smart and yet are suited to the type of person who must refrain from wearing draperies. The simple silk crêpe dress sketched at the left in the middle of the preceding page is a pretty example of what the shops have succeeded in accomplishing along this line. Silk crêpe is a popular material this season and it comes in all of the newest shades and most of the staple colors, as well as in black and white. Consequently the frock illustrated, which owes most of its charm to the becoming lines of the model and the fineness of the materials, may be had in almost any shade. The lace frilled prettily at the neck and sleeves is so sheer as to resemble the blonde lace of other days. Tiny crêpe-covered buttons and a well handled girdle ending in a soft bow are the only features that may be called trimming. The deep yoke in the back is cut in one with the front and sleeves, and the lower front sections of the waist give a pretty jacket effect. The

(Continued on page 100)

THE PAPER on the WALL

PROMINENT among the questions which arise in connection with the freshening of the house for the spring, is that of wall-paper. This problem presents itself often in these days of smoke-filled towns and evanescent, aniline dyes, when the decorator frankly limits the life of an average wall-paper to two years.

With the necessity for changing the paper, the householder may naturally inquire whether the new season has brought forth any new things in the way of wall coverings. Having found the novelties, the wise householder will further inquire whether their introduction is backed by any virtues more serious than that of novelty, in which name a vast horde of decorative sins are committed. One of the great advantages of wall-paper is the ease and the moderate expense of changing it and thus obtaining the variety in one's surroundings which seems particularly desirable in the city apartment, where there is little variety in the outlook. Unfortunately, however, one is easily carried away by this desire for novelty, and, unless one is prepared to alter draperies, rugs, and furniture, also, it is well to be conservative in selecting the new wall coverings.

PLAINNESS WITHOUT MONOTONY

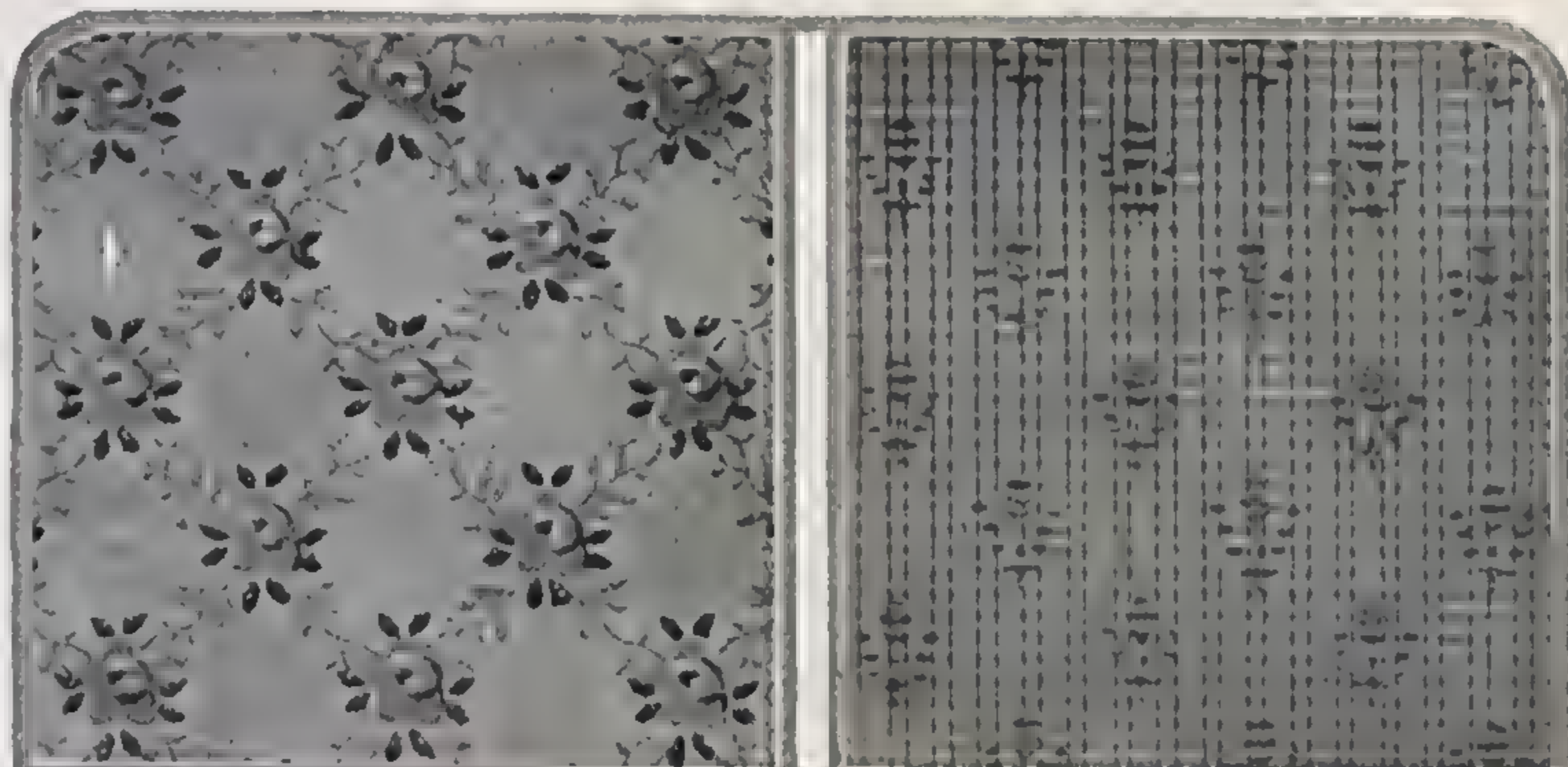
Plain colors have been the rule in wall-papers for a number of years. We have learned the pleasure of wide spaces unbroken by design, and the feeling of space and quiet given by plain surfaces. This method of decoration, however, has encountered a somewhat serious difficulty in the fact that walls so treated tend to become monotonous, that the variety given by hangings, pictures, and furnishings, is frequently insufficient and leaves the room cold and formal. To obviate this undesirable effect, designers of wall-papers have been turning their efforts to the making of papers which, either by their texture or through the skill with which they are printed, shall give vibration and variation of color, yet keep the surface unbroken by design.

For this purpose, one of the best wall coverings is grass-cloth (in reality not a paper, but a textile), in which there are many new effects this year. By spacing the fiber of the grass in weaving and supplying a background of a colored paper, a pleasing tone is given to the grays or wood-colors of the fiber. Thus the tone-color of the room may predominate in the wall covering. As grass-cloth is sold at two and a half dollars a roll, the paper-maker obligingly supplies, at one fifth of that price, an imitation which has many virtues not to be found in ordinary wall-papers. This paper is made by photographing the real grass-cloth, then copying the photograph in printing, and brightening the paper with a dash of silver or gold. With grass-cloth, either the real or the paper, borders are never used.

THE AIR-BRUSH PAPERS

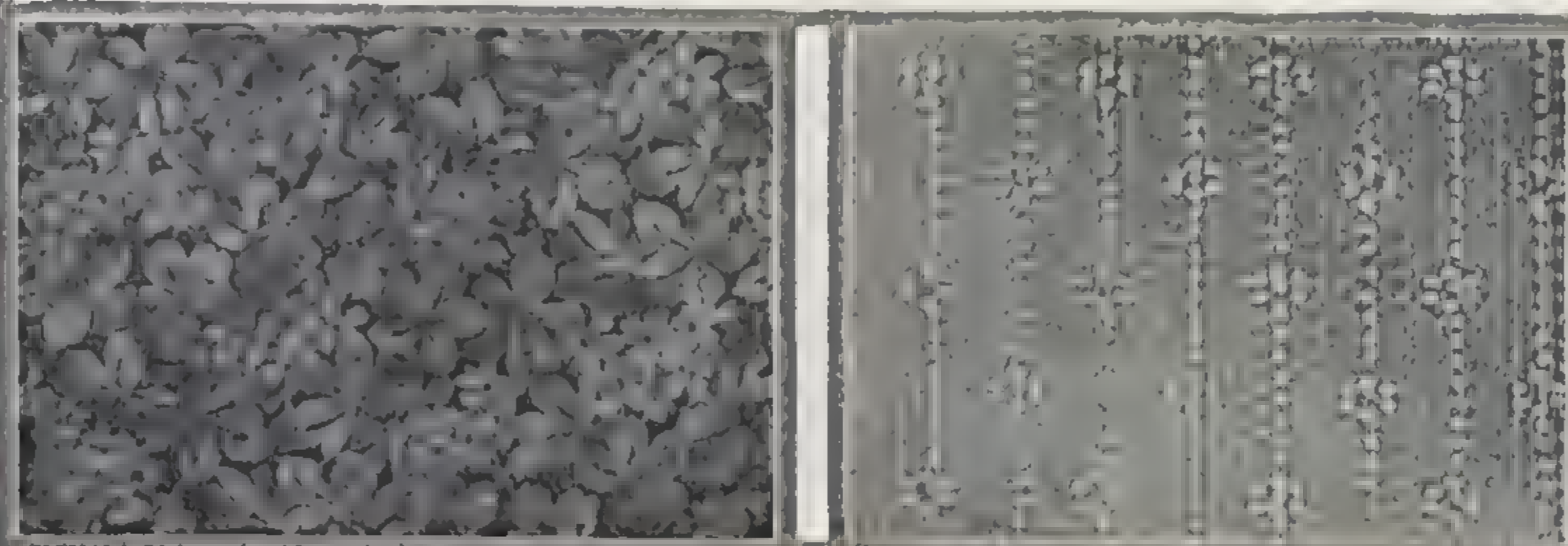
Among plain wall-papers there is a new variety this year, a remarkable product called "aerochrome," which is as difficult to describe as the drifting mist which it resembles. The coloring is a soft blending of tints, apparently washed on with the brush of an artist, but, in reality, obtained by the use of the air-brush; that is, by subjecting wet color to the influence of sharp currents of compressed air, which blow it into place. In browns and yellows, it looks like old leather; in grays, it looks like sea fog drifting over a lawn; in blue, it is moonlight; in green, it is the forest glen on a cool June day. It has a fascinating variation of color, and where rooms are small or walls oppressive, as

Between the Novelty Which Is Only a Novelty, the Plain Paper Which May Weary, and the Border Which Demands Attention by Insistent Design, One May Well Hesitate, and Rejoice if She Be Not Lost



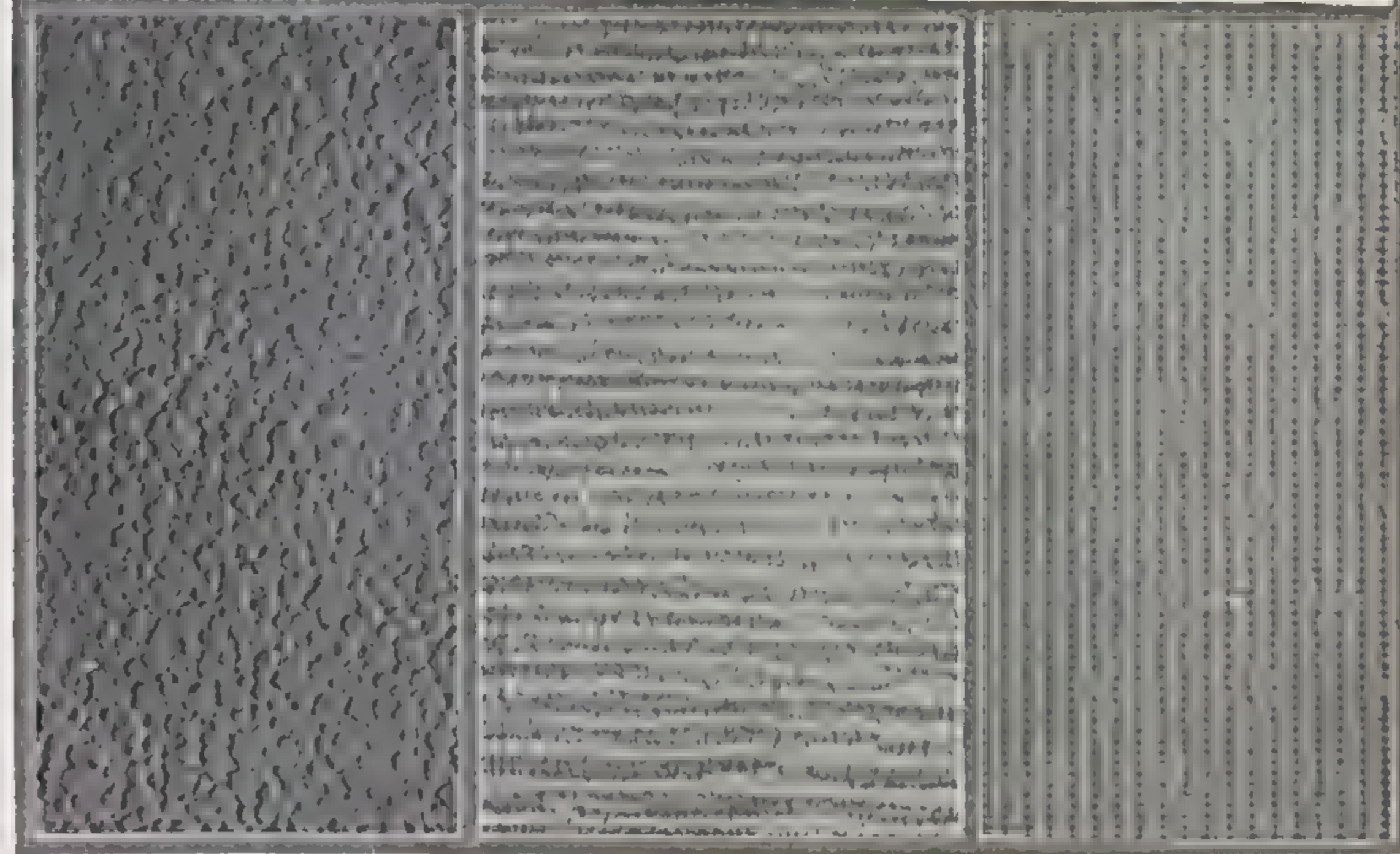
The flowered design in pale colors brings freshness to the sleeping room; 20 cents a roll

An inconspicuous design which keeps the wall in its place as background; 32 cents a roll



French gray and pale blue predominate in a restful design suggesting tapestry; 16 cents a roll

Delicate stripes and figures relieve solid color yet are not evident as design; 20 cents a roll



Leather grain papers encourage the play of light; 50 cents a roll

Variation of color is obtained in imitation grass-cloth; 50 cents a roll

Paper in tones of gray gives quiet without monotony; 32 cents a roll

in many apartments, it may be used with excellent effect. Discretion must be exercised in using it, however, lest the sense of the stability of the walls be lost, and overemphasis of the woodwork with a whole train of other decorative disasters follow.

To add to the desirability of this class of paper, it is manufactured in widths up to nine feet, so that it can be run around the room without seams. Such a paper as this requires considerable skill in the hanging, but the difficulty is lessened by the very tough texture of the paper, and the effect is excellent.

Leather grains are prominent in the spring papers, and they are what the name indicates. Their rough surface gives an interesting play of light, and they are suitable for halls and dining-rooms. Oatmeal is the name given to a rough, plain paper, without luster or pattern. It comes in many tones, and has the appearance of being made from the crushed oats, which gives a pleasing variety in color and surface. It is closely related to an old friend, cartridge paper, but is more interesting and an improvement upon the older fabric. In tones of tan and brown it makes a restful background.

All the papers mentioned above are without figures, without tracing, yet are plain without giving an effect of solid color. The next large class is that which looks plain, yet is covered with figures which a little distance obliterates, leaving only an appearance of freshness and vibration of color. Numberless little stripes of irregular sizes, mica figures so cleverly executed as to be visible only in certain lights, and many other skilful subterfuges are employed to produce this effect. These papers are among the cheapest, yet prettiest, to use for bedrooms.

THE QUESTION OF BORDERS

As an accompaniment to the field of solid color, a large array of novel borders is supplied; but taste and novelty do not always walk hand in hand. In these new borders, the modern art of the German school shows itself with a daring that snaps its fingers at quiet taste. A combination of geometric drawing and conventionalized flowers gives an opportunity for the cut-work which is one of the expensive features of the new papers, and for the shadings of the magic air-brush. It is doubtful, however, if these marked designs, rich though they are, would look well in a private house. Unless the proportions of the room make it desirable to lessen the height, it is better to run the paper to the cornice, and finish it with a molding.

If the proportions and woodwork of a room are such as to make a paneled effect desirable, one may obtain many panel designs in wall-paper, or a panel effect may be made up by using a narrow border to outline the panel and a medallion for the middle. It should be remembered, however, that the essential of all paneling is proportion; and that a happy effect will not result from forcing paneled walls upon rooms which were never intended for them. It is also true that paneling, which leads the eye naturally to the ceiling, necessitates a ceiling which is an interesting decorative feature. Hence, if a room is topped with the usual flat expanse of monotonous tinting, it is wise not to call attention to it by paneled walls.

BEDROOM PAPERS

When we come to the papers intended especially for bedrooms, we find borders of charming simplicity, abounding in the daintiness required for the upper chambers. Here, there is no effort at richness or straining for novelty, but a use of designs and colors which are cheerful and harmonious. In these less formal rooms, there is more sanction for the use of borders, which, if they are well designed and hold their place on the wall, often contribute much to the effect of freshness and quiet so desirable for sleeping rooms. Roses for wide borders are banded top and bottom with a simple line of fine arabesque, or a flat, wide, printed ribbon in the tone of the wall. The narrowest borders of all show the classic repeats used on carving. These designs, done in white on a blue ground, speak of the old Wedgwood, in tones which may give the note for a delightful color scheme.

The popularity of French and English linens, which are hand-blocked in fine designs and colors, has its effect on papers, and we see in paper the same designs which are printed on the linens, with borders to match. For those who like a figured wall nothing is prettier.

In general, it is noticeable that the papers for the spring freshening are light and cheerful and well away from strong coloring—except in borders—and that plain papers are found in many new and desirable effects.

The YOUNGER GENERATION

The Power of Youth Subdues
Even Fashion and Creates from
the New Tendencies a Dainti-
ness and Grace to Suit Itself



A spring coat long enough for warmth, short enough for freedom, and more than pretty enough for any one. In blue ratine, with white collar and cuffs, it would do excellent service with summer frocks



The popular fulness below the hips becomes fulness around the bottom in this coat for the little girl. The design develops well in any of the new ripple-weave wool, or silks and wool, materials



This prettily plaited, Fairyland model in brown duvetyn with bright trimmings of brown and white plaid, is a new adaptation of the Norfolk suit



The bustle is not barred from youth, as witness this evening frock of blue and pink changeable taffeta, simply trimmed with crisp taffeta ruchings



Poirot designed this model for Mlle. Spinelli in "Le Tango," but when made of rose crêpe de Chine with a mauve silk girdle, it suits the young girl



The striking contrast of red velvet embroidery in combination with white cotton crêpe gives this afternoon dress an air of youthful gaiety



From its modest use as a sash, Roman-striped silk has extended its kingdom to include a whole coat. In this Bernard model it is slightly relieved by double collars and cuffs of olive green crêpe and white moire, and a narrow crêpe belt across the back. A broad band of the striped silk which finishes the tunic, and the silk sash which starts in the front from a normal waist-line, meet in the back under a large bow which suggests the bustle

Two kinds of midnight green gabardine, plain and moire, are used interchangeably on this suit. The short jacket is of the moire cloth with an almost negligible vest in place of a collar. Not quite half and half are these materials divided on the diamond-shaped skirt. Suits from Lieberman and Seigel

This is a semi-tailored type of suit that may do double duty for morning and afternoon wear. The color, navy blue, and the material, wool crêpe, add to its serviceability. The always refreshing contrast of blue and white is obtained in the Gladstone collar and vest of white piqué and in the shawl collar of light colored figured silk. On the draped skirt the tunic follows the line of the coat and ripples back to taper to nothing at the hem

IN ONE SUIT THE ROMAN STRIPE EXTENDS ITS DOMAIN TO INCLUDE A WHOLE COAT;

IN ANOTHER TWO MATERIALS ARE USED HALF AND HALF; AND THE SERVICES OF THE

THIRD ARE OF THE ADAPTABLE SORT TO BE IN COMMISSION MORNING AND AFTERNOON

S E E N o n t h e S T A G E

Five New One-Act Plays Reveal Sharp Moments of Tragedy and Comedy—Faversham as "Honest Iago" Makes "Othello" Live Again Outside Its Bindings

By CLAYTON HAMILTON



One of the successful "jinks" of "High Jinks" is Miss Elaine Hammerstein's jink, "When Tommy Plays the Marseillaise"



Playing "High Jinks" to the tune of several titillating tangoes, Audrey Maple romps through this comedy

THE one-act play is different from the full-length drama not only in magnitude but also in method. Indeed, one test of the merit of a one-act play is that it shall suggest to us no possibility of serving as a single act in a longer composition. It must be complete in itself, and must not awaken in the audience any desire to look before or after. Like the short-story, the one-act play makes a virtue of its necessity of conciseness. It aims to produce a single dramatic effect—whether of incident, or character, or setting—with the greatest economy of means that is consistent with the utmost emphasis. Unity, economy, and emphasis—these are the three essentials of this type of art.

The one-act play must seize a story at a crisis, and this crisis must be projected without preparation. The material must be self-explanatory, for the author has no leisure for laborious and thorough exposition. Whatever happens must so quickly attract and so steadily maintain attention that the audience will feel no desire to inquire how it came to happen. There is no time for any analysis of motives in the one-act play. The necessary precedent conditions will be accepted by the audience, provided that the incident itself is sufficiently interesting, the characters are sufficiently striking, or the setting is sufficiently novel and attractive. The best way to insure the emphasis of the effect is to present the material in such a way as to force the audience to look upon it from an unexpected point of view.

CAN THE ONE-ACT PLAY KEEP A SECRET?

In the full-length drama, whenever an author encounters a weak point in his scheme of character or incident, he must deliberately call attention to this point, and must attempt to explain it away; but in the one-act play, it is safer for him to hurry over it in the endeavor to give the audience no time to notice it. Thus, in "His House in Order," Sir Arthur Pinero has carefully pointed out the fact that it seems difficult to understand why the very methodical first wife of Filmer Jesson should have neglected to destroy the incriminating letters; but, in a one-act play, he would have maintained a strategic silence on this point and striven to hurry his curtain down before anybody thought of it.

Though, in a full-length drama, it is very dangerous to keep a secret from the audience, this device is always permissible in the one-act play, because—within the limits of so brief a pattern—



Mme. Yorska, of the French Drama Society, which is giving New York French drama in French



Mlle. Dazie at the Palace Theatre in Barrie's one-act play, "Pantaloen"

the secret can not be kept long enough to make the audience feel that it has unwarrantably been deceived. The expedient of surprise is far more valuable in the one-act play than in the full-length drama; and an effect which would disrupt and diseconomize attention if it were suddenly introduced in the course of an extended composition may become its own excuse for being if it be worked up as the subject of a one-act play.

WHEN VIOLENCE IS PERMISSIBLE

There are certain emotions which, though unendurable if dwelt on in detail and protracted for a considerable time, may afford us a not unpleasurable sensation if they are imposed upon us only for a moment. These are those violent delights that have violent ends and in their triumph die. Nobody could endure a novel written in the mood of Poe's short-story of "The Black Cat"; but the effect of horror which this tale produces is by no means unenjoyable for fifteen minutes. So, in the one-act play, a sharper shock of sensation and a greater violence of emotion are permissible than in the full-length drama.

These points should be borne in mind in judging the five one-act plays which are at present offered at the Princess Theatre. In congratulation of the management, it should be said at once that this bill is by far the best that has been set forth at this interesting little theatre since it was opened to the public a year ago. There is no play on the present program that is so ingenious as "The Black Mask" or so brilliant as "Fancy Free"; but the general average is higher than before, since none of the new plays is unworthy of attention. In particular the management should be praised for eliminating that element of indelicacy which has hitherto seemed a sought-for feature of the entertainments at this playhouse. But the nature of the entire entertainment at the Princess may best be explained by a brief review of each of the five plays that constitute the present program.

"THE NEGLECTED LADY"

FOR the first five minutes of "The Neglected Lady," the audience is kept in ignorance of the real intention of the author. As the curtain rises, a husband rushes into a room saying he has stolen many thousand dollars from the bank and that the police are on his trail. This narrative of frenzied finance surprises us a little, since the room is

only a shabby parlor in a cheap flat in the Bronx; and when the wife proceeds to rant about pawning her jewels, we find her words hard to reconcile with the workaday clothes that she is wearing. In the stress of this dialogue both people work themselves into a frenzy and talk extremely loud, and we begin to wonder why such exaggerated acting should be permitted in the Princess Theatre—when the janitor comes in and says that unless the noise is stopped, the owner of the flat will come down from his own rooms and put them out, whereupon they explain that they are actors, and have merely been rehearsing.

Here we have a pattern which would be useless in a full-length drama, but which is highly serviceable for the first five minutes of a one-act play. The remainder of the composition is derived by deftly turning this initial incident upside down.

As soon as the janitor has gone, the wife and husband break out in a genuine quarrel and make even more noise than before. The owner of the flat comes down, and, as he enters, the husband has seized his wife by the throat. The landlord, who fancies himself as a connoisseur of acting, claps his hands and offers them fifteen dollars to repeat the episode at a private entertainment.

"THE HARD MAN"

IN "The Hard Man," by Campbell MacCulloch, we encounter an example of that type of anecdote which can be effective only if it be hurried through very quickly, so that the curtain can be rung down before the audience has time to think of asking any questions. The pattern of this particular anecdote reminds us of the short-stories of Guy de Maupassant, in that the entire interest of the narrative is



Photograph by Moffett Studio

Miss May Buckley plays the tragic part of the girl in "The Kiss in the Dark" and the humorous one of the woman in "It Can Be Done"



Touched with the charm of Faversham's personality infamous Iago becomes a likable villain

made to depend upon a sudden revelation in the very last line.

The scene is set at one a.m. in an army tent in the Soudan. The commanding general of the British campaign against the belligerent natives has called the war correspondents together at this extraordinary hour,—not for the purpose of giving them news to be communicated to their papers, but for the purpose of binding them to suppress all news of an event they are about to witness. An Arab prisoner is brought in under guard, and stands speechless as the general explains the situation. The British had been baffled recently by the fact that the natives had taken to digging trenches in the European manner. The new knowledge which they had displayed could have been derived only from some traitor in the British army. The general had made a secret investigation and had captured the man now under guard. The general orders the prisoner to be stripped. Beneath his shirt, the war correspon-

dents perceive the white skin of a Briton, for the dark paint upon the prisoner's face leaves off below the neck. The general states that this man has trained the guns of the natives on his fellow countrymen, but that it does not seem desirable to submit the army to the scandal of a court-martial and a formal execution. He orders a grave to be dug,—very quietly, in this hushed and sleeping hour of the night. Then he hands a pistol to the prisoner, and tells him, if he has any manhood left, to go out and shoot himself. The traitor takes the gun without a word, and slowly walks out of the tent. A shot rings out. The general, who has removed his hat, sinks upon a campstool. One of the war correspondents approaches him. "I say, General," he asks, "would you mind telling us who that man was?" . . . The general draws his hand over his forehead. "My son," he answers; and the curtain falls.

If this scene were set at the climax of a full-length play, the audience would require the author, in the antecedent acts, to work out a plausible explanation of the reasons which led the son of the commander-in-chief to turn traitor to his countrymen. But since, in a one-act play, the author has no time to develop such an explanation, Mr. MacCulloch has done wisely to avoid any reference to this point and to rush the narrative through before the audience has time to notice the omission. It is better, in a brief play, to invent no motive at all than to introduce a motive that shall seem inadequate. But here is, of course, the weakness of the story if we judge it in



Miss Emelie Polini, of the Princess Theatre, plays the wife in "The Neglected Lady" and the Figure in "The Fountain," McLellan's lovely idyll

terms of life. Money could not have been the motive of this treachery, since the natives are poor. What else could possibly have persuaded the son of the commanding general to train the guns of the enemy upon his comrades? This question, if once asked, can never be answered; but this little play is clever enough to prevent the audience from asking it.

"THE KISS IN THE DARK"

THE big sensation of the evening at the Princess Theatre is afforded by "The Kiss in the Dark," a melodrama by Maurice Level, which has been imported from the Grand Guignol.

The curtain rises on the living-room of a house in a Parisian suburb. A man, attended by his brother, a doctor, and a nurse, is seated in a deep arm-chair turned away from the audience. His head is swathed in bandages. We learn that his paramour, in a fit of jealous rage, has flung a bottle of vitriol full in his face. The flesh has been horribly eaten away and the blinded eyes have had to be removed from their sockets. Yet the sufferer seems tragically patient. The girl is now on trial for felonious assault. Her lawyer brings the news that she has been acquitted, because no affidavit has been placed in evidence against her. Left alone with this lawyer, the blinded hero takes the affidavit from his pocket and tears it up. Then he implores the lawyer to persuade the girl to come to see him once—before she goes away forever.

There is a lapse of a few hours. When the door-bell rings, the stricken man sends the nurse out of the house, so that he may be left alone with the visitor. The girl enters. She is now deeply repentant of her crime, and unutterably grateful to her lover for having connived at her acquittal. The seated man receives her calmly—almost generously—and listens to her agonized plea for forgiveness. All that he asks of her is that she shall give him one kiss before she goes away forever,—a kiss in the dark,—the dark that for him will be eternal. In tears, she draws close and kneels beside him. He takes hold of both her wrists. Then his manner suddenly changes. With a cry of savage triumph, he tells her that she has fallen into his trap. He wanted her to be acquitted,—so that he might make her suffer as he has suffered. He produces a bottle of vitriol from his pocket. He means to pour this into her eyes,—

(Continued on page 126)



Emboldened by the confirmation given it at Premier's opening, the puffed-out bustle poses as a leading feature in such frocks as this pale pink taffeta which, returning to the fashions of years ago, is embroidered with roses of deeper pink. Over a high girdle of Nattier blue velvet, falls net lace which hangs in a one-sided effect in both back and front, and is caught over the shoulders with roses

Cloth and taffeta of springtime green are combined in a frock of springlike design. The bodice is of cloth with a flaring collar, and tunics of cloth edged with a plaiting of taffeta fall over the taffeta skirt. A shallow bandeau lifts the hat of gray-purple straw to the approved upward flare. Red roses encircle the crown and trim the upturned brim which is held back by a knot of purple velvet. Hats and costumes from Schneider-Anderson Company

A suit of conservative tendency which yet bears such distinct marks of newness as the raglan sleeve, and the coat which flares a little over a tunic which flares much. The material is brown silk poplin, and the coat is embroidered in soft colors in a Chinese design. The hat is of black straw trimmed with a bow of taffeta of deep "tête de nègre," a color combination which is much in favor for the hats of spring

WHETHER ONE ELECTS THE LIGHTSOME PUFF OF THE BUSTLE,
THE SLIM GRACE OF SOFT, GATHERED TUNICS, OR THE CRISP
LINE OF FLARING ONES, WHETHER ONE DRESSES FOR DAY OR
FOR NIGHT, ONE SAFE RULE OF THE MODE IS SILK ATTIRE



Carefully fitted not to fit is this Japanese collar which, with the sloping kimono sleeves, makes the shoulders of this Premet model, and of many another spring tailor-made, almost non-existent. This black braided standing collar also serves as an easy device to repeat in its lining the Roman-striped ribbon which appears more conspicuously in the sash. The back of the blue serge suit is plain except for the slight skirt drapery resulting from the tunic at the front.
Suits and gown from Samuel Lorber

SUITS THAT PLAY VARIATIONS ON THE ETON THEME

WHICH IN GOWNS IS CHANGED TO THE BOLERO MOTIF

A plain black sailor with white ribbon band exactly befits the simplicity of the blue serge suit, shown in two views at the left. The points of white satin drooping below the coat are those of a waistcoat, complete as a man's, but attached to the underarm seams of the coat. Black satin revers finish the jacket, which is braided on its lower edge and flares like the double box plait of the cutaway skirt tunic

The French model twice illustrated at the right is a gown in which the new shade between a taupe and a brown "dead leaf" is seen both in taffeta and chiffon. In the waist the taffeta appears only in the loose back. From the front the chiffon is drawn backward in bolero fashion and is so arranged as to veil the girdle of Roman-striped silk and fall in taffeta-edged ends over the triple taffeta flounces



THE OTHER SIDE of FIFTY

To Ware the Pitfalls of Preconceived Ideas of Hats and Hair-Dressing, and Approach the New Millinery with a New Coiffure Is to Achieve Becomingness

LITTLE as it is generally realized, the becomingness of an older woman's hats depends more often upon the arrangement of her hair than upon anything else. If the hair is worn in the prevailing mode, modified, of course, to suit the face, it is possible to wear hats of the current mode which not only have more youthful lines but also come in greater variety than do the stereotyped hats for an old-fashioned coiffure. Women who keep to a given style of their own in hair-dressing find difficulty in selecting hats, as many of these that are not really too youthful look out of place when they lack the softening frame which a becoming coiffure gives, and which a modish coiffure renders appropriate. Just as women could not wear the gowns of the day if they were not properly corseted, so they can not wear the hats of the day unless their hair is properly arranged. Many women of the conservative type make the mistake of concentrating on one style of hat and of allowing themselves to get firmly rooted, preconceived notions of the kind of hat they can and will wear.

Far, however, from choosing anything which has not dignity and that eminent quality, suitability, the elderly woman should make it a point to combine these features with variety of line. As a woman grows older her choice among both shapes and colors of hats is certainly somewhat restricted. Black and the more somber tones of blue, brown, gray, and purple are, of course, all good. Gray, however, should be chosen with discretion; for unless there is decided color in the face it is unbecoming. There is greater latitude in the choice of colored trimmings; frequently a plume, wing, bow, or flower of a bright color adds greatly to the becomingness of a hat.

In shape the toque, or a hat on the toque order, with a flaring line as in the first model shown on the page, is generally the most suitable to the elderly woman. The first model is very smart for general wear and would suit a woman who is inclined to be over-plump, as it gives height at the back. Black moire is used in this case with a fancy of ostrich feathers held in so as to give length of line.

For afternoon wear with reception gowns the hat with turban lines is good. The one illustrated, of net and black jet, sets well down on the head. The material is draped up at the front and caught with a bow of tulle and jet. With black gowns of a formal character this dignified model has much charm. Small hats rather than brimmed models are desirable, for, as a rule, brims presuppose youth. The little straw hat with a crown of pink roses photographed on this page was designed for wear with luncheon gowns or with some sorts of tailored suits. Pink is frequently becoming, not only to women with iron-gray hair but to women with white hair. A hat for general wear, very becoming to a white-haired woman, is shown at the bottom of the page. It has a distinctly fashionable line, is dignified in size, and is simply trimmed. Black ostrich feathers give the height at the back which is really necessary for the mature figure. Another toque, a Virot, comes in a moire straw in the folded effect so becoming to older women. At the left side are roses of pink crêpe de Chine.

A Leontine hat of black moire with a brim that flares up and up to give length of line to the mature figure

The spangled net and all-enveloping tulle of this toque are draped toward the front and caught under a splashing rosette

A close-fitting hat of black straw, brimful of pink roses, supports a plume of black nummie which sprays up at the back

More moire than straw is this black Leontine hat in the new tricorne shape which tilts up to show the coiffure. Models from Alice F. Lazarus, Inc.





Upon a brim of black hemp rests a boat shape of Alice blue moire, the hollow of which is filled with pink roses. This is a novel presentation of a color scheme that is generally becoming



Rose ratine straw, which duplicates the material so cleverly, is wreathed about the crown with blue ostrich. Of a blue to deepen the blue of the eyes is the velvet facing. A Jeanne Duc model



A Louison hat to don with afternoon attire. Bottle green hemp is fancifully woven, and shaped into a turban deeper in back than in front. Over it floats a green willow feather rooted in a jet base



Flora and fauna are enlisted to make a flower turban of single, purple violets, blue and red in tone. A bird with a tail like a pheasant nestles among the blossoms. Hats and coat from Kurzman

FEATHERS, WHICH LAST YEAR, IN A THOUSAND NATURAL AND UNNATURAL FORMS REIGNED UNDISPUTED, THIS SEASON HALVE THEIR KINGDOM WITH FLOWERS



Black bamboo straw and gay flowers trim a Lanvin hat of bright blue taffeta. Rolling collar and sleeve pockets smarten a Bernard basket-cloth coat



A snug, straw hat faced and bound about the crown with blue velvet ribbon. Vivid silk flowers are applied on this velvet band



A negligible crown of blue taffeta tops a little round hat, pretty enough to wear in the afternoon and yet practical enough to follow where a young girl's enthusiasm leads. Beneath the gold, blue, rose, and green of a vignette of flat silk flowers, a bright blue brim of straw turns down on every side as a frame to the hair



Wide and but once removed from floppiness is the brim of a white hemp hat that droops on either side. Contrary to what is expected of brims, this one is covered on top, instead of faced underneath, in delicate pink satin. A spray of hand-embroidered daisies and green leaves begins on the crown and strays off over the brim

From a round dome of natural colored straw flares a brim of dark blue straw lined with self-tone satin. A blue satin-covered cord marks the beginning of the brim and an odd, rose colored ornament of straw supplements the trimming of two tiny blue bows at either side. Model from Kurzman

A hat of rough blue straw, mostly crown, is bound with a soft, oddly woven band of blue silk and trimmed at the right with a bunch of bobbing, rose silk berries. The hat embodies someway the natural grace and unaffectedness of childhood. Hats, except that opposite, from Rawak



Nearly all taffeta, striped dull blue, green, and black is this little-girl hat of dark blue straw. Tied in a bow at the back is the band of old-blue velvet ribbon which at the front passes under a stiff little bouquet of vivid, old-fashioned flowers

**HATS WHICH ARE DESIGNED AS
FOILS FOR BABYHOOD, CHILD-
HOOD, AND YOUNG GIRLHOOD**





Extravagantly long in back and quite as long in front are the heron feathers, that present "rara avis" among trimmings, upon an Amélie hat of dark blue Milan

A tiny, white straw brim rolled up, a band of rose colored satin, and then a row of full-blown, pink silk and velvet roses atop a white straw crown—the whole an Elaine hat



At the upper right is posed, at just the right angle, a Madeleine Lechat hat of draped, old-blue faille with a rosy posy



Like a Tommy Atkins cap in shape and rakish pose is the model, on the lower left, of black satin trimmed at the side with a blue feather fancy



An ambitious feather trimming of tan and brown ostrich and an assertive coiffure almost submerge the little hat of black, basket-weave straw with a tan silk crown

THE RISE AND FALL OF THE HAT BRIM IS ALWAYS A MATTER OF MOMENT; JUST NOW PARIS IS MOST CONCERNED WITH THE RISE, BUT IT DOES NOT FORGET TRIMMINGS THAT SPREAD FROM SIDE TO SIDE

ANSWERS to CORRESPONDENTS

MRS. W. S. R.—May a breakfast be served as late as one or one-thirty and is the menu the same as for a luncheon?

Ans.—The custom of asking guests for breakfast at midday comes from the French who, in the morning, eat only a roll or a piece of toast with the early cup of coffee, which is served on rising. The hour for the first actual meal of the day is usually twelve or half past, and its French name *déjeuner* means, of course, breakfast. Women in this country have adopted this noonday meal and, following the foreign custom, call it breakfast. It would be too much of a stretch of the imagination to serve a "breakfast" later than one o'clock. It is better after that hour to use the term luncheon. The menu for a late breakfast is practically the same as for a luncheon, though it is usual to serve eggs in some form.

DETAILS OF SERVING

MRS. J. A. S.—Will you please answer the following questions for me?

When the host carves, are the warm plates placed between the service plate and the platter, or at the left? Should the first portion be passed to the hostess or the guest at the right of the host? At a luncheon for women should the hostess be served before the guests? Should dishes be removed from the left or right? Are only silver implements used for the removal of crumbs? Are doilies or a cloth correct for a luncheon? Should all dishes be taken from the table before the crumbs are removed? Should not the host lead the way to the dining-room?

Ans.—If one is giving an informal dinner, with only one or two maids, then it is possible for the host to carve in accordance with the English custom, as he would do in England. In that case, his service plate is removed, and each warm plate placed as it is needed before him. The first plate served should be placed before the woman just at his right. To simplify the service, the Russian fashion may be followed, which is to serve the next guest in turn instead of all the women first. At a luncheon of women the hostess is rarely served before her guests, unless there are two services—one started at each end of the table.

Dishes should be removed from the right. It is more usual to use a napkin and plate for removing crumbs, but silver implements are also used.

The question of a cloth or doilies for luncheon is a matter of taste; they are equally correct. The table should not be bare if there are two maids, for as one removes the crumbs the other places the dessert plate and necessary silver.

Yes, the host always leads the way to the dining-room.

DUTIES OF A PARLOR-MAID

Miss E. C.—What are the duties of a parlor-maid in a household of five, in which are employed a cook, laundress, chambermaid, and a man who does all heavy work?

Ans.—A parlor-maid, besides answering the bell, waiting upon the table when there is no waitress, or assisting when needed, is expected to keep the drawing-room, dining-room, and front hall in order, that is, do the daily sweeping and dusting, and assist and superintend the thorough cleaning once a week by the man who shakes the rugs, cleans the fire-irons, windows, etc. The man usually sweeps the steps and pavement, but the maid polishes the bell and door-knobs.

Breakfast is never served in courses; hot water plates, chafing-dishes, and a coffee urn have greatly simplified it, and therefore it is possible for the maid to

On Questions of Dress, Entertaining, the Service of Luncheons and Dinners, Correct Livery for Servants, and Matters of Etiquette and Household Management



attend early to the other duties which must be accomplished before she puts on her black gown.

The work should always be arranged so that the chambermaid answers the bell for three quarters of an hour or even an hour during the early afternoon, to allow the parlor-maid a little leisure for rest and recreation. One can not expect efficiency or a neat appearance when a servant is hurried.

The pantry work, which includes washing the glass, silver, and fine china, is, of course, under this maid's care. Knowledge of how to prepare such accessories as salad dressing and of how to serve wines is expected of an experienced parlor-maid.

She is not supposed to leave her floor unless there is an agreeable understanding with the other servants by which

they exchange work occasionally and relieve each other. All depends upon the arrangement the mistress has made when engaging the servants, and her tact in adjusting the duties of each.

THE HERB BATH

Miss F. H.—Will you kindly give me some recipes for herb baths and other beautifying baths?

Ans.—One of the most delightful aromatic baths and one that is efficacious in relieving tired nerves, is compounded of 200 grammes each of thyme, rosemary, mallows, and linden, all in their dried form, and 250 grammes of bicarbonate of soda. Steep the herbs in eight quarts of water, which must be boiling; allow the herbs to stay in the boiling water for half an hour; decant and dissolve

the soda in the infusion. Add the mixture to the bath-water. The penetrating sweetness, the invigorating and soothing effect of this bath must be enjoyed before it can be thoroughly appreciated.

A famous formula for a "beauty bath" is 2 pounds of barley, 1 pound of rice, 3 pounds of pulverized lupine seeds, 6 pounds of bran, 2 pounds of oatmeal, and $\frac{1}{2}$ pound of wild gillyflower. Boil these in soft water for an hour. Enough water must be used to make a liquid; this mixture is apt to become dry, for rice and barley will naturally absorb a great deal of water. Strain, and add two quarts of the decoction to the bath-water in which you have previously dissolved an ounce each of borax and bicarbonate of soda. This recipe has a whitening, softening effect on the skin.

A French formula for oatmeal bags is the following: 5 pounds of oatmeal, 1 pound of Florentine orris-root (powdered), 1 pound of almond meal, and $\frac{1}{2}$ pound of old castile soap scraped to a powder.

An infusion of five hundred grammes of linden flowers added to the bath is excellent. Corn-starch mixed with powdered orris-root, scented with any desired perfume, and tied in little cheese-cloth bags, also makes a delightful "beauty-bag." Emollient baths credited with making the skin very white, soft, and supple are made by adding to the bath-water four to five pounds of bran, or two pounds of farina. A better effect is gained when these meals are boiled for fifteen minutes, then put into cheese-cloth bags and thrust into the bath. These are all much used by Frenchwomen, who place great faith in their virtues.

MAY A WOMAN CARRY A CANE?

Miss M. H.—Will you kindly tell me whether or not it is good style for a young girl to carry a cane?

Ans.—It is perfectly good style for a young girl to carry a walking-stick if she wishes to do so. We should not advise it in an American city, for it would make her rather conspicuous, or might even make people think she is lame, but there are many young girls who carry walking-sticks in the country. The fashion is being adopted more generally all the time.

CORRECT SIGNATURE

MRS. E. M.—Please inform me what is the correct way to sign my name after marriage. My maiden name was E—B—D. Should I now use E—B—M or E—D—M?

Ans.—It is perfectly correct to sign your name after marriage with either your middle or your own family name. Most women omit their family name.

ON ANSWERING INVITATIONS

MRS. C. W. R.—Is it good form to answer tea invitations if they are engraved, by a formal note? When giving a reception does one invite acquaintances to whose smaller entertainments one has not recently been invited?

Ans.—It is not necessary to answer reception invitations. If you go, leave cards; if you do not go, send them on the day of the tea. Invitations to luncheons, bridge parties, dinners, dances, and wedding breakfasts should all be answered immediately by a note written in the same form as the invitation, that is, in the first or third person. It is not necessary to call after a tea or reception. If you are giving a large tea, we advise you to invite all acquaintances even if they have not called lately. Even casual acquaintances are invited to receptions and debutante teas.

M. B. L.

SOCIETY is ruled partly by convention and partly by individual preference. Books of etiquette, therefore, are apt to be as full of exceptions as a Greek grammar. No one person can ever be sure that he or she is at all times conversant with the code.

It makes a difference *who* you are and *where* you are. The fashions of Baltimore are not the fashions of Boston. A formal wedding in summer is likely to be exceedingly different from a formal

wedding in winter. You can imagine as many examples of this as you choose, and you will come inevitably to the conclusion that there are times when every one needs a word of authoritative advice.

This advice Vogue can give. Our editors are in touch with the conventions everywhere, and their knowledge is always at your service. On those subjects anent which Vogue makes no claim to be an authority, we can and will go out of our way to lay before you the means, at least, of securing accurate information.

RULES FOR ANSWERS to CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative, friendly adviser.

Because fashion is so variable, and depends so much on *who* you are and *where* you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

(2) Answers to questions of limited

length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, \$2.

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

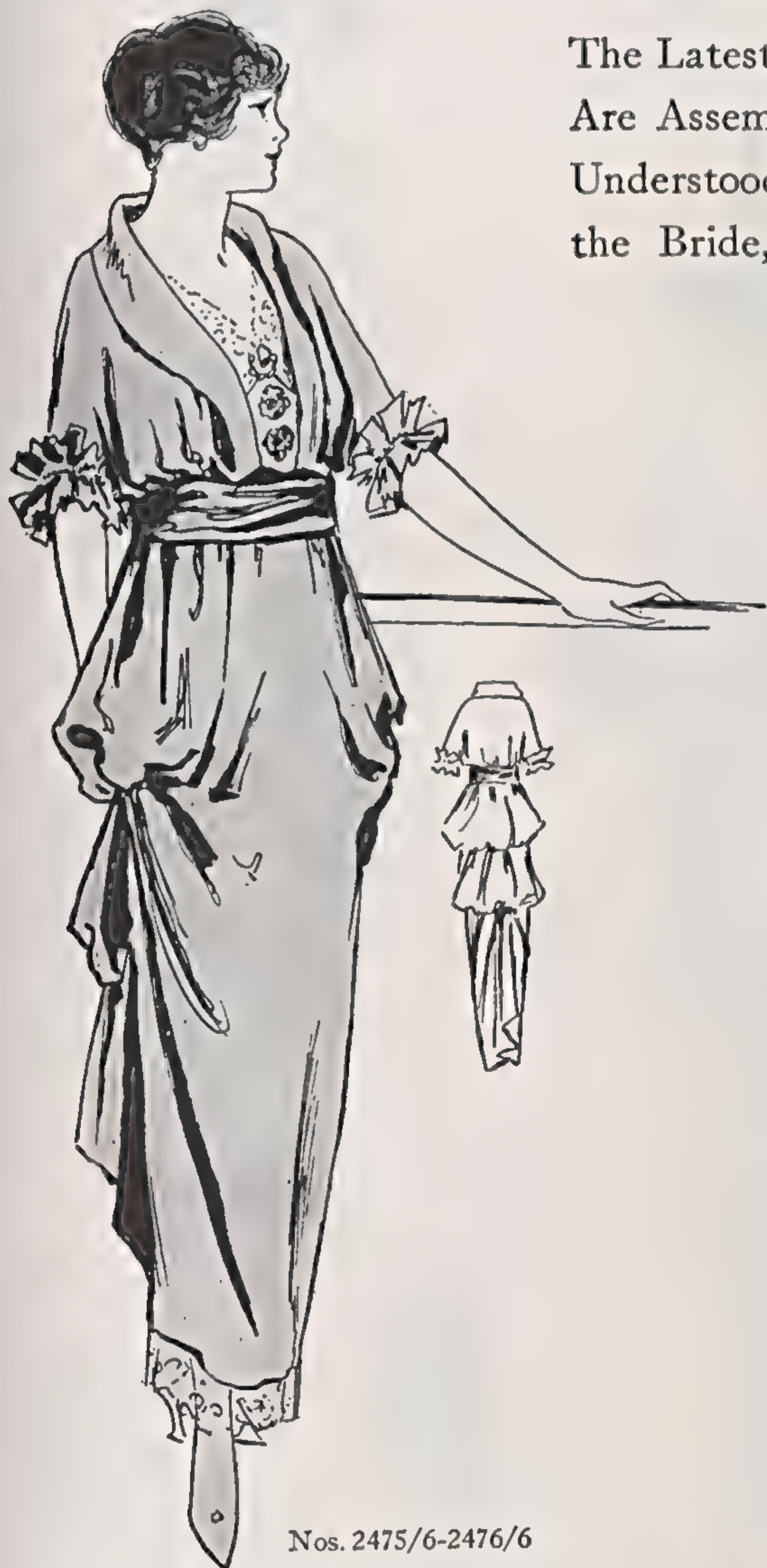
(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper only.

THE VOGUE PATTERN SERVICE

The Latest and Best of the New Modes from Paris
Are Assembled Here in These Well-Cut, Easily
Understood Patterns Suitable for the Gowns of
the Bride, Her Bridesmaids, and Her Guests

Patterns for the gowns illustrated on
this page cost 50 cents each for waist
or skirt, except No. 2485/6, which costs
\$1. Sizes, 34 to 40 inch bust meas-
ure; 24 to 30 inch waist measure.
Order from The Vogue Pattern Ser-
vice, 443 Fourth Avenue, corner of
30th Street, New York

IT is usually for the smart effect
of a gown that we pay high
prices rather than for the ma-
terials in it. A gown is given
smartness by the good taste and art of
the designer, whose knowledge of line
and color must be out of the ordinary
for the gown to be artistic and unusual.
It is because the designers for Vogue
are among the best and their fashion in-
formation unequaled that gowns made
after Vogue patterns show such distinc-
tion. Their knowledge and their dis-
criminating taste are at the service of
Vogue readers. These patterns are not
only artistic, but excel in their simple,
clear instructions. Directions such as
"Back" or "Front" are marked in red
ink; trimmings are cut in green paper, pat-
terns proper in Manila, linings in brown.



Nos. 2475/6-2476/6

The gown puffed like a bustle
is the mode of the hour, and
made of figured or changeable
taffeta it is at its best



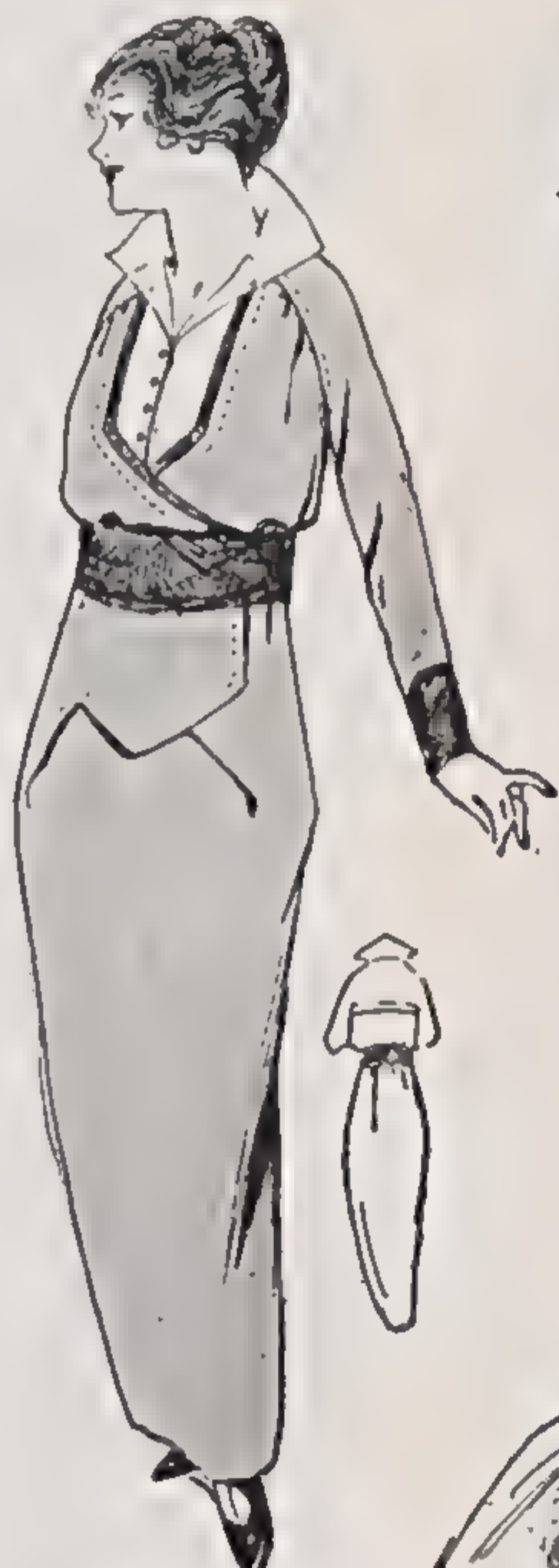
Nos. 2496/6-2497/6

Panniers and girdle of rose col-
ored taffeta combined with Ma-
lines lace make a delightfully
piquant bridesmaid's gown



No. 2485/6

One version of the
cape which is to be so
popular this spring



Nos. 2504/6-2505/6

The collar, raglan
sleeves, and puffed
skirt of the mode



Nos. 2514/6-2515/6

Dignity and beauty, which should be inherent in
every bridal gown, are combined with the latest
modes in this gown of charmeuse and lace



Nos. 2506/6-2507/6

An afternoon gown
new in every line yet
extreme in none



Nos. 2510/6-2511/6

Another possibility for
a bridesmaid's gown
in chiffon and lace

THE VOGUE-MADE PATTERN FOR THE TAILOR-MADE SUIT EMBODIES THE SHORT COAT, HIGH, ROLLED COLLAR, FLARING TUNIC, AND PUFFED DRAPERY



Nos. 2487/6-2488/6

Blue serge and black taffeta, a favored combination this spring, would be successful materials for this suit



Nos. 2490/6-2491/6

Afternoon costume which would lend itself to Roman gold taffeta with matching cording



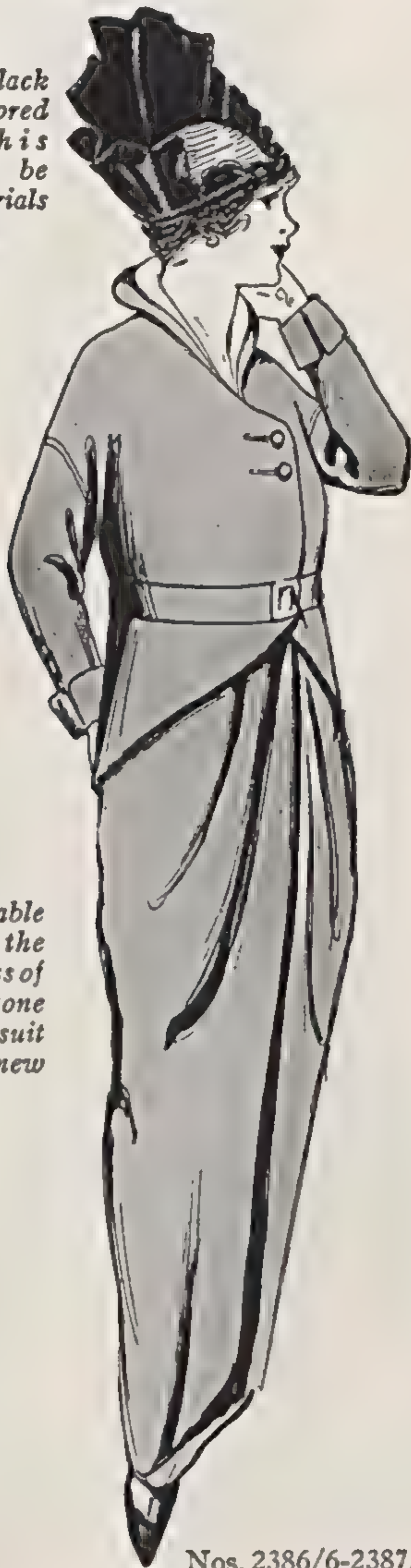
Nos. 2473/6-2474/6

Raven blue gabardine and Roman-striped silk would make of this a serviceable suit for the morning



Nos. 2471/6-2472/6

The flounces suggest changeable taffeta as the ideal fabric for a costume which knows no severity of line



Nos. 2386/6-2387/6

Simple lines suitable for serge, and the two-fold smartness of a double Gladstone collar mark this suit as being both new and practical

Patterns for these designs are priced 50 cents each for coat or skirt. Sizes, 34 to 40 bust measure. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner of 30th Street, New York

SEVERITY of line is seldom found in the new spring suits, so a morning suit is chiefly distinguished from others by the material of which it is made. Such a suit is Nos. 2386/6-2387/6, which, with a rolling collar and gracefully draped skirt, can hardly be called severe; but it is simple in line, and when developed in such a material as blue serge takes its rightful place as a morning suit. Nos. 2490/6-2491/6 is frankly an afternoon costume and calls for taffeta or one of the light-weight silk and wool fabrics, such as ripple cloth. The trimming on the short coat and slightly flaring tunic may be of braid or cording. Nos. 2469/6-2470/6 form another model which will develop best in silk, either taffeta or moire rep. This suit may be made into an effective three-piece costume by the addition of a matching blouse of chiffon, made after the fashion of No. 2556/6 or 2519/6, which are illustrated on page 77.



Nos. 2469/6-2470/6

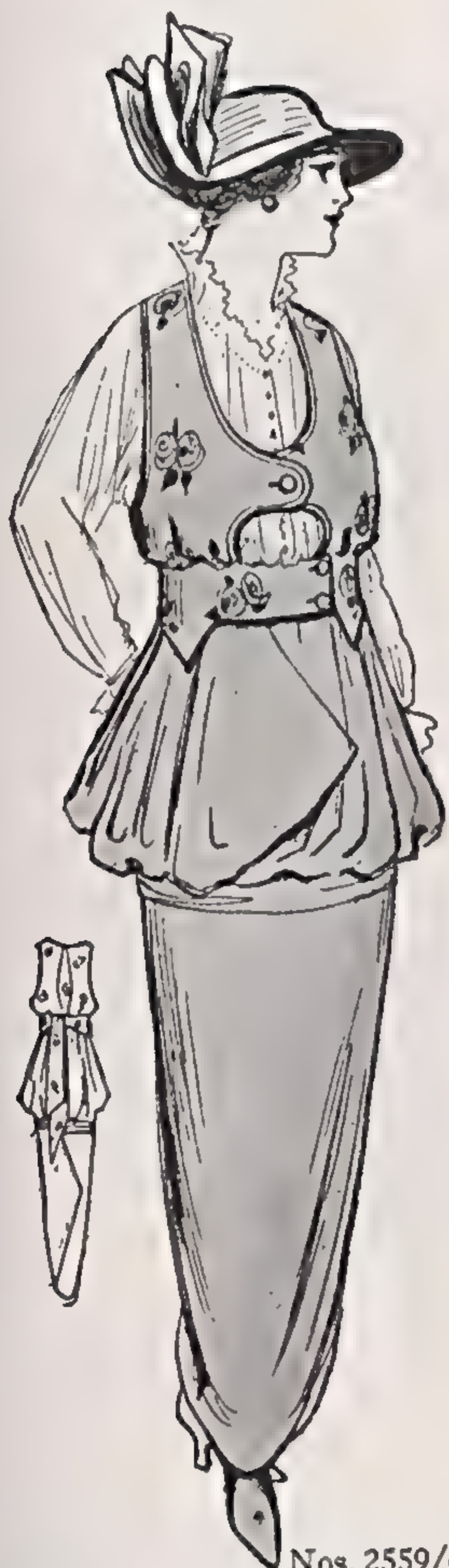
Moire rep braided in a matching color suits well this model, which emphasizes the two puffs at the hips by a narrow skirt below them



FOR BOTH *the* MATRON *and* MAID

Special Designs for Matronly Figures and Others for Those More Slender—The Very New in Blouses

Patterns on this page are priced 50 cents each for waist, coat, or skirt, or \$1 for complete costume. Sizes, 34 to 40 inch bust measure; 24 to 30 inch waist measure. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner of 30th Street, New York City



Nos. 2559/6-2560/6

Flowered silk coatee, plain silk skirt and blouse of net or batiste—result, a charming costume

TO meet the demand for models suitable for the woman over fifty, Vogue will hereafter occasionally show patterns especially designed for the elderly woman. These designs will assemble those fea-



Nos. 2554/6-2555/6

This wise arrangement of the pannier will not shorten the matronly figure

Nos. 2557/6-2558/6

Good features here are the easy fulness of the coat and the slim skirt tunic

**SIMPLE LINES AND WELL-PLACED DRAPERY
GIVE DIGNITY AND GRACE TO THESE PAT-
TERNS SUITABLE FOR A MATRONLY FIGURE**



Nos. 2516/6-2517/6

A maternity dress with an adjustable girdle and an underskirt that may be dropped

in back, where the single box plait is a trifle flared at its lower edge. The long points of the tunic at the sides tend to lengthen the lines of the skirt. This is cut perfectly straight and has sufficient width to give freedom for walking.



No. 2561/6

A pretty, telling addition to the plain blouse or gown in this sleeveless, cleverly draped coatee



No. 2519/6

A blouse with a complication of lines that lose their terrors when seen in pattern form

tures of the present mode that can suitably be worn by the woman who has acquired flesh with years. Materials will be suggested that will apparently diminish the size of the figure and make these patterns practicable and smart. Nos. 2554/6-2555/6 make an afternoon gown which can be developed charmingly in dull-finished crêpe, either plain or moiré. Taupe crêpe combined with taupe chiffon may be used with a vest of cream lace veiling a lining of deep cream satin. A color can be introduced at the edge of the chiffon bodice where it opens over the lace vest, and on the chiffon sleeve. The pointed sections both in front and back of the bodice should be of the same material as the skirt to insure a becoming length of line. The skirt is simply draped with an easy fulness. Nos. 2557/6-2558/6 form a smart suit with a simple, well-cut coat and a straight skirt with a cleverly adapted tunic. The coat is designed with fulness over the bust which is gathered into the semi-fitted, lower section. The tunic is cut without a flare in front but conforms to the present mode



No. 2484/6



No. 2556/6

A simple lace blouse trimmed with the suit material will make an excellent three-piece afternoon dress

Patterned on a new Paris model this blouse will preserve its present smartness

FROCKS for HER SUMMER TEENS

Patterns on this page are priced 50 cents each for waist or skirt, or \$1 for complete costume. Sizes, 14 to 18 years, except Nos. 2529/6-2530/6 and Nos. 2537/6-2538/6, which come only in 16 to 18 years, and Nos. 2498/6-2499/6 and Nos. 2356/6-2357/6, which are made in sizes 34 to 40 inch bust measure



Nos. 2245/6-2246/6

A girlish model with the flare where it should be suggests serge or gabardine

BECAUSE youth is likely to be strenuous the wearing quality of the materials used for its frocks is of first importance. Serge spells service undoubtedly, but the wool gabardines which are to be much worn this spring are sufficiently serviceable to warrant consideration. Also the oriental weaves of rough-finished silks, many of which tub extremely well, are good. Crêpe de Chine and pussy-willow crêpe are to be recommended for their wearing qualities, as is also French flannel, which makes most sensible school and play frocks. For party and



Nos. 2529/6-2530/6

Taffeta and silk net would combine prettily to make this dancing frock with its pannier and tunic



Nos. 2350/6-2351/6

Surplice bodice and widely flaring tunic of lace make this a modish evening frock of a lace season



Nos. 2356/6-2357/6

Suitable for occasions without number is this frock of flowered summer crêpe

dance frocks taffeta is charming. Such a model as Nos. 2350/6-2351/6, made of canary yellow taffeta with a bodice and tunic of cream lace and a girdle of velvet in a deeper shade of yellow, would be most effective. Nos. 2529/6-2530/6 might well be made of rose taffeta with the bodice and the lower tunic of rose silk net finished with a picot edge. For serviceable frocks Nos. 2245/6-2246/6 and Nos. 2500/6-2501/6 would be suitable in either serge, gabardine, or French flannel. Nos. 2498/6-2499/6 suggests white corduroy, which tubs well, or linen crash.



Nos. 2500/6-2501/6
French flannel would make this model, especially suited to spring



Nos. 2537/6-2538/6
Flaring collar and bolero front set the seal of 1914 upon this frock



Nos. 2346/6-2347/6
Serge lifted out of the ordinary by the plaid silk which Paris favors



Nos. 2348/6-2349/6
A frock which would look well in plain and patterned material



No. 1933/6
Suited to slimness is a three-tiered skirt topped by a peplum waist



Nos. 2498/6-2499/6
Sports costume with a plain shirt, and a skirt plain as fashion permits

YOUTHFUL VERSIONS of WRAP, COAT and SUIT

For the Young Girl These Patterns Establish Friendly Relations between the Modes and the Materials of the New Season



Nos. 2344/6-2345/6

This well-tailored suit may be sedate or gay according to the kind and the combination of materials employed

These patterns come in sizes 14 to 18 years and are priced 50 cents each for coat or skirt, except Nos. 2531/6, 2455-6, 2414/6, and 2489/6, which cost \$1 each. Order from The Vogue Pattern Service, 443 Fourth Avenue, New York



No. 2531/6

Youth and charm are cut into every line of this taffeta cape



Nos. 2492/6-2493/6

The panel back and gathered front of the coat, and the undraped skirt, suit this model to heavier materials

In ordering waists determine the size by the bust measure. In ordering skirts it is more important to be guided by the hip than the waist measure; the skirt which fits correctly over the hips is a skirt which is almost sure to hang well



No. 2489/6

Elongated raglan sleeves and the Russian flare mark the very new in top-coats



No. 2097/6

This tailor-made with novel belt arrangement is excellent for the boarding-school girl

IN the preparation of an appropriate wardrobe for the young girl, the extra wrap, top-coat, and suit are matters of great importance. The style of these must be within the restrictions of ever-abiding simplicity, and the garments must be youthful as well as reflect the mode of the moment. Such models as are illustrated on this page meet all of these requirements. No. 2531/6 will make a charming evening wrap. Such a model as this was shown in Paris made of rose taffeta and lined with cream chiffon patterned in tiny rosebuds. This lining, brought over the outside of the cape as far as the double ruffle, makes a full, puffed finish. The model may also be made unlined of changeable taffeta. No. 2455/6 is suitable for a soft, easily draped material, such as crêpe or charmeuse. In an ivory colored material with cuffs of swansdown it is delightfully youthful.

For motoring or sports No. 2489/6 recommends itself; the smart raglan sleeve, wide girdle, and flaring skirt mark it at once as having quite the newest touches. No. 2414/6 is a smartly simple model well suited to golf. Nos. 2344/6-2345/6 form an excellent style for serge or silk with the waistcoat and girdle in a contrasting color.



No. 2455/6

The smart caught-up-in-front drapery is perfectly yet simply achieved in this wrap



No. 2414/6

A top-coat that departs a little but not too much from the accepted mode for coats

PATTERNING *the* WARDROBE *of* a CHILD

These Playtime and Other Time Clothes for Little Boys and Girls May Range through Practical Woolens, Silks, and Tub Fabrics

Patterns for these designs are priced 50 cents each. The sizes are stated under each picture. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner of 30th Street, New York



No. 2460/6. Sizes, 2 to 8 years
Boy's playtime suit which may be made of tub fabrics

A NEW spring model for a child's play dress is No. 2534/6. It is most attractive made in materials of such colors as art yellow, green, old-blue, or rose. The smart play frock is of first importance in the child's wardrobe, and such clever designing as shown in No. 2420/6 is appreciated when it takes only a simple sash arrangement to lift the little frock out of the ordinary designs for children's clothes.

The David Copperfield suits for boys are as practical as they are good-looking.



No. 2532/6
Sizes, 4 to 8 years
The similar treatment of collar and belt is out of the ordinary



No. 2534/6
Sizes, 4 to 8 years
A straight up and down smock to slip on over the head



No. 2535/6
Sizes, 6 to 12 years
The tucked guimpe is included in this little morning dress



No. 2459/6. Sizes, 2 to 8 years
The picturesque David Copperfield suit for the small boy

No. 2459/6 has a double-breasted kimono blouse, extremely easy to make, with seams under the arms and on the shoulders. The knee-length trousers are cut on the fold of the goods at the front, without seams at the side, but with a seam at the back. The openings are at the sides. No. 2460/6, another version of this style of suit for boys, has the blouse cut with a low, rolling collar and set-in, one-piece sleeves. These suits are suitable for serge, white corduroy, or any of the tub fabrics in wool or cotton.



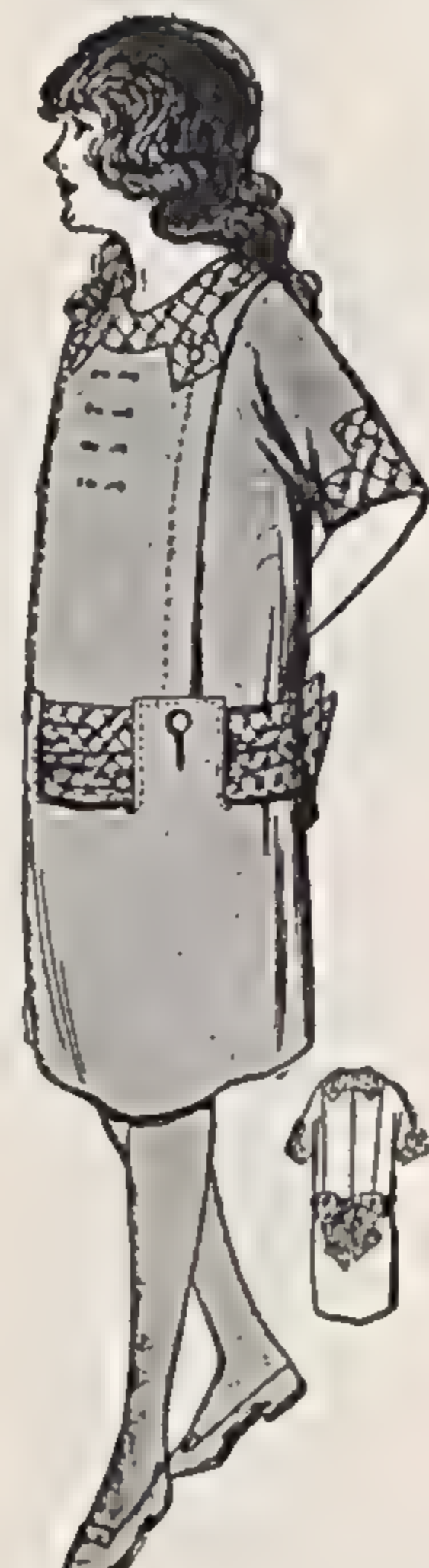
No. 2461/6
Sizes, 2 to 8 years



No. 2533/6
Sizes, 6 to 10 years



No. 2421/6
Sizes, 6 to 12 years



No. 2420/6
Sizes, 6 to 12 years



No. 2462/6
Sizes, 2 to 12 years



The Correct Millinery Modes of Paris
Are Presented to America by GIMBELS

Model Hats are \$50 to \$100 in Paris

*GIMBEL Reproductions—Made of Paris Materials are
Unrivalled at
\$15, \$18, \$22, \$25 to \$50*

GIMBEL BROTHERS

BROADWAY AND THIRTY-THIRD STREET, NEW YORK



The "Rose
of Japan"

VAN RAALTE Veils

These are the veils that fashionable Parisiennes choose as worthiest of their beauty. In Brussels and Vienna, on the Riviera and in Fifth Avenue—in every place where fashion holds her court, Van Raalte Veils are most in evidence.

The pattern illustrated is one of the newest of the Van Raalte creations. The figures are widely spaced and the mesh almost invisible to permit of clear vision.

Van Raalte Veils are to be had to meet the need of every woman—whatever the hat, the coiffure, the facial contour and coloring, there is a veil of Van Raalte make that just suits. Washing seems to make them more beautiful, while their strength is more than was ever before woven into such filmy things. At all good shops.

For Your Protection—
this little white ticket is on every
Van Raalte Veil. Look for it.



"The Witching Veil"
is the new Van Raalte book which
describes and pictures the most fash-
ionable veils and tells how to wear
and care for them. Complimentary.

E. & Z. VAN RAALTE, 100 Fifth Ave., New York



The UNTRIMMED HAT—TRIMMED

A Season, Fortunate for Amateur
Milliners, in Which the Chief Orna-
ment of a Hat Is Its Own Outline

FORTUNATELY, some of the prettiest of the trimmed hats shown this season may be reproduced or imitated at home, and, even by the amateur, quite easily. This is especially true of the tailored hats. For them the shape must be good and the trimming must be placed with undeviating correctness, but if a good model is chosen as an example, it is possible to have a really smart hat at little cost and with little work.

The most important thing is the selection of a becoming shape. Too much stress can not be laid upon this fact, for no matter how smart or good-looking a hat may be in the hand or on some one else, it is never a wise choice (indeed, it ceases to be smart at all) if it is not becoming to the person who wears it. The smartest hat is often even ludicrous when unbecoming or unsuited to its wearer. Many women who are known for the great chic of their clothes are careful to adhere to certain types of hats—not necessarily conservative ones—which they have learned accentuate their best points. No matter how fickle fashion may be, one or another of these becoming styles can always be found among those permitted by the mode and worn by women who choose a hat first for becomingness.

THE BECOMING SAILOR SHAPE

The sailor shape, for instance, which is almost universally becoming, may always be found. True, the brim may be narrow or wide, the crown may be high or low, soft or stiff, and the trimming may be either up or down, but there are few seasons without some representative, however disguised, of the straight-brimmed sailor. This season is no exception. Reboux, who so often brings out a sailor, has sent over the very popular, short-brimmed one sketched at the top of this page. Here the brim, really flat, seems to turn up at each side, because of the odd effect given by cutting the front away and accentuating a point at either side. This quite lifts the hat out of banality. The model comes in any color desired in the new Milan hemp straw which, as its name indicates, is a hemp so fine that it resembles Milan straw. It may be trimmed, if a simple, youthful effect is desired, with a little wreath of old-fashioned garden flowers as in the illustration—forget-me-nots, and delicate, silk moss-roses—or in an endless variety of other ways. A wreath like the one shown may be had for \$1.50. The original of the hat illustrated, first worn in



The adaptable sailor
given unexpected
oddity by a short
front brim; \$6.75



The Pierrette pom-
pon which so con-
veniently fills a cor-
ner; 95 cents



Bunches of the
many colored, velvet
polyanthus cost 65
cents

New York by a young society woman who had just returned from the midwinter holidays spent in Europe, was of black straw trimmed with one white and one black cut feather pompon posed as high up as possible at the left side front and right side back of the crown.

These pompons, one of which is shown on this page, are a feature of the early millinery and are aptly called Pierrette pompons. On a hat worn as the one described—tilted quite a

little to one side—their effect is very smart and tailored. These pompons of a good grade of cut ostrich feathers sell for 95 cents in black, white, or in colors, or any feather shop will make them up from bits of old plumes.

Another attractive trimming for hats of this type is bunches of lovely little velvet polyanthus, which resembles the forget-me-not, though it is a little larger. The bunches come in the most charming color combinations possible—all the new tango and orange shades, the modish mustard, lime, and olive greens, beautiful rose and tomato shades, and a variety of other colors equally pretty. A good idea of the bunches of polyanthus may be gained from the drawing in the middle of the page.

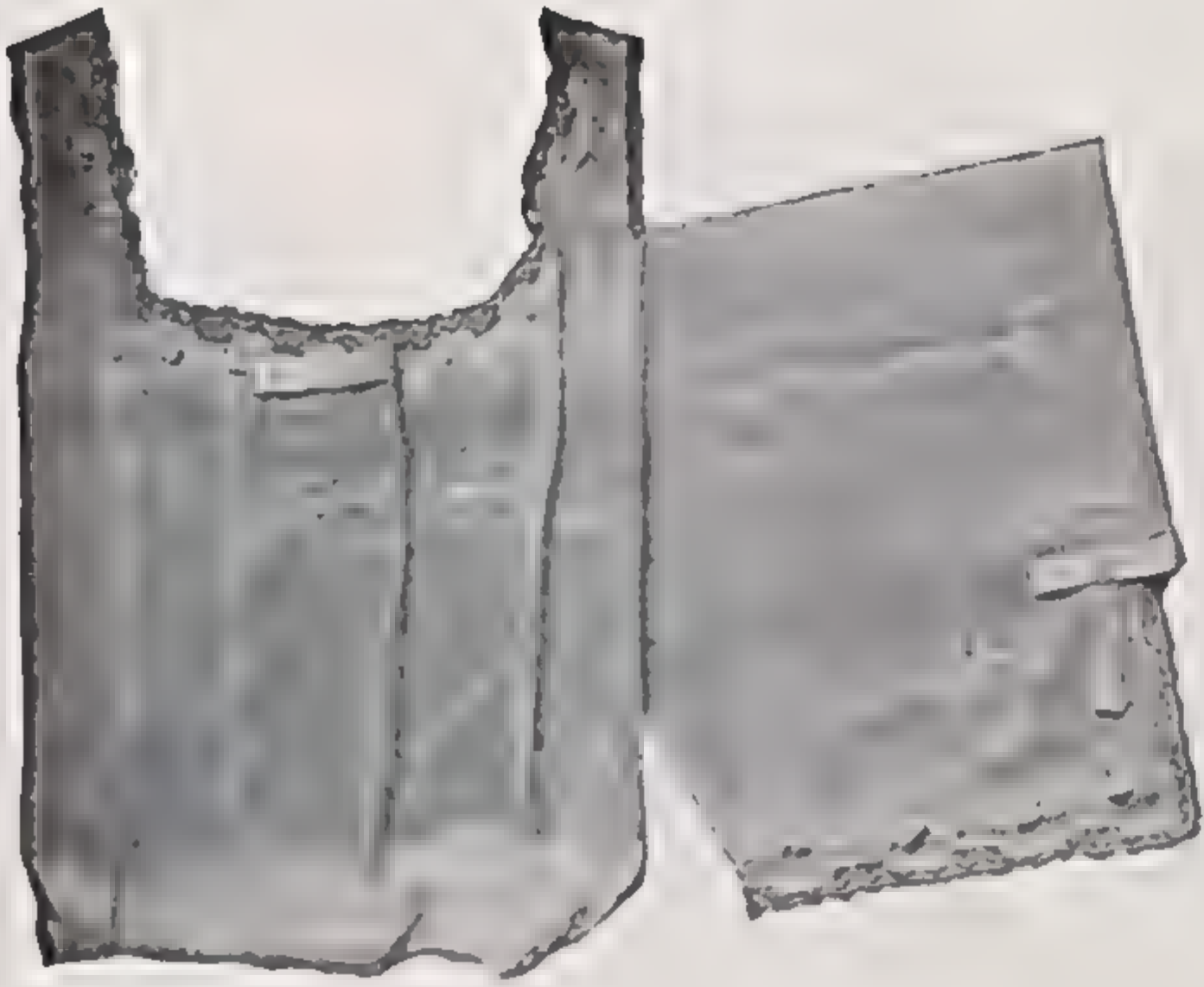
THE NEW BANDEAU HAT

One of the pretty new bandeau hats that are such favorites this season would be very successful trimmed with tiny bouquets of these flowers. An excellent hat of this description is illustrated at the bottom of the page. It is of hemp in two colors; the top of the flat plateau is in one color, the under side and the bandeau in another. These hats are very attractive when worn with the quaint ruffled costumes of spring, and they are adapted to many kinds of trimming. (Continued on page 84)



The piquant angle of a
bandeau hat suggests the
location of the trimming;
price, \$7.50

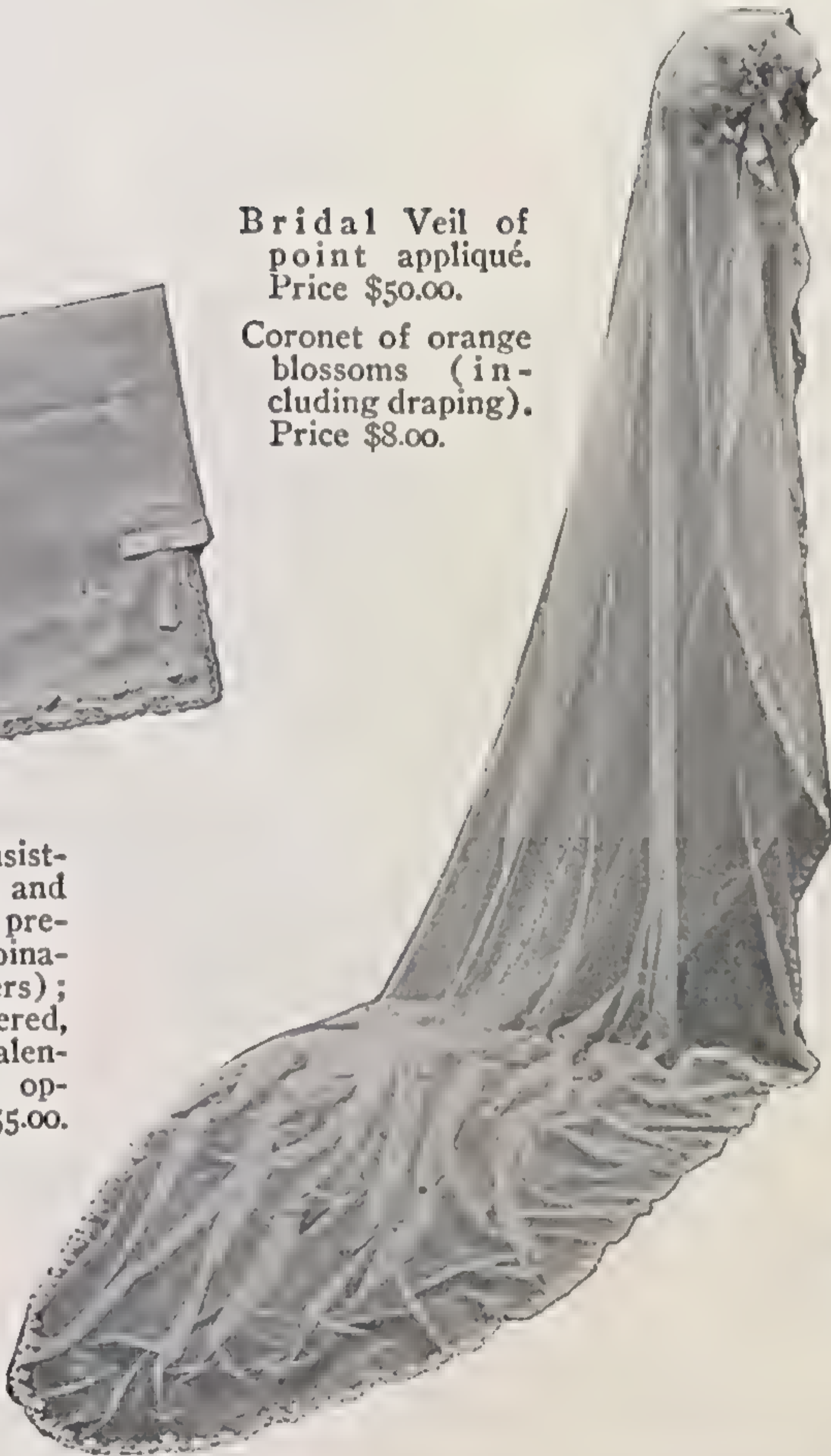
The Bride's Page



French Lingerie Bridal Set, consisting of Nightrobe, Chemise and Drawers to match (or, if preferred, Nightrobe and Combination Corset Cover and Drawers); all hand-made, hand-embroidered, and trimmed with real Valenciennes lace. (Nightrobe on opposite side of page). Price \$55.00.

Bridal Veil of point appliqué.
Price \$50.00.

Coronet of orange blossoms (including draping).
Price \$8.00.



Nightrobe, belonging to \$55 set, described on opposite side of the page.

Other French Lingerie Bridal Sets, hand-made, hand-embroidered and trimmed with other varieties of real lace, are in stock at \$22.50, \$26.00 and upward.



White Satin Slippers, trimmed with rosettes of ribbon and orange blossoms. Price per pair, complete, \$8.00.

(Slippers trimmed to order from special designs).



White Silk Hosiery, with instep insert of lace (in assorted designs). Price per pair, \$11.00.



French Lingerie Bridal Petticoat, hand-embroidered and lace-trimmed.
Price \$18.50

COMPLETE BRIDAL OUTFITS, INCLUDING BRIDAL GOWNS, BRIDES-MAIDS' DRESSES, GOING-AWAY DRESSES, ETC., SUPPLIED AT REASONABLE PRICES. INFORMATION MAY BE OBTAINED UPON REQUEST.

B. Altman & Co.

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Thirty-fourth and Thirty-fifth Streets

New York



Phipps Hats

This famous line is distinguished this Spring by Models after the renowned old Masters:

VAN DYCK DEL SARTO

REYNOLDS

JACQUET

LE BRUN

These creations are even more charming than the Phipps Rembrandt Hat of last year, which won the first prize in the Ladies Home Journal Millinery Contest.

Phipps Hats are shown by the leading Milliners.

C. M. PHIPPS, Inc., 29-33 West 38th St., New York



Get Your Spring Suit Made Where Reasonable Prices Prevail

Sheinberg
and
Galowitz
Ladies' Tailors

We have a complete line of models from Callot, Francis, Bernard, Lorborda, etc., and can execute your orders from these models or any other line you desire.

It is unnecessary to put a great deal of money into your Spring suit. You can get the best value at reasonable prices if you know where to look. Suits from \$40 up. Separate coats from \$20 up.

22 West 38th Street, New York City

THE UNTRIMMED HAT—TRIMMED

(Continued from page 82)



The dahlia for hat or boutonniere; 35 cents



A spray of conventionalized fruit and flowers; 65 cents



Japanese apples of exotic hues; \$1.75

The drawing indicates one successful and very easily accomplished treatment of such a hat. Sprays of a pretty velvet flower that is not unlike a gardenia in appearance, but the name of which is shrouded in mystery, are placed at intervals around the edge of the top, and hide the bandeau underneath. This bandeau may be ornamented with a many-looped, soft bow of ribbon which repeats one of the tones of the flowers. The flowers, in any of the newest shades, are 75 cents each.

FRUIT AND FLOWER TRIMMINGS

Fruit and combinations of fruit and flower trimmings are very new this spring. They are seen on short-brimmed sailors and sometimes as the sole trimming of hats such as the one illustrated first on this page. The hat shown is made of hemp, with a crown of taffeta, and may be had in the newest colorings. A little bunch of tiny apples, bitter berries, and forget-me-not buds, such as is sketched immediately above the hat, makes an excellent garniture.

The tiny, silk Japanese apples which are new and very striking may be used in much the same way. They come in odd color combinations. For instance, those in the original of the sketch at the upper right of the page were made of purple silk stitched in brilliant yellow, and bunched with green silk leaves.

BELGIAN SPLIT STRAW

Another flower that still holds its own, in spite of its winter vogue, is the tiny velvet dahlia,



One ornament alone is needed for the completing touch. Hat, \$10

one of which is sketched at the upper left of this page. This is often known as the zinnia, is generally used as a flat trimming on simple hats, and may be had in all of the aster and dahlia colorings. The various tones of red shading through the wine shades to plum, purple, and deep prune are especially successful when used together on a dark hat of, say, a green or blue Belgian split straw.

The Belgian split straw is quite the most popular of the new straws. It is good particularly in stiff hats such as the new three-cornered model shown in the drawing at the lower left of this page, and in sailor shapes. Almost all of the French milliners use it in their model hats, for the very hard, shiny surface lends itself well to a ribbon, wing, or cut ostrich ornament, or to such stiff flowers as zinnias, gardenias, or odd-toned camellias. The hat illustrated would be attractive trimmed with a bow of self-toned faille silk or moire ribbon, or with any of the new wings, some of which shoot high into the air on one side and droop low over the hair at the other. The hat sketched may be had in any of the new colorings, and also in black and white.

TWO STRAW HATS

Another model of the same straw is sketched at the lower right of the page. In this hat there is exemplified a new treatment of the bandeau, according to which a hardly

(Continued on page 86)



A hat costing \$6.75 and adapted to many single ornaments



The brim of the turban flares as it never flared before; \$7.50

Regularity of outline is modified by a tilt to show the coiffure; \$13.50



A variation of cut ostrich costs \$1.65



A butterfly with feathered wings costs \$1.59

Switzerland



A general view of Berne, the capital of Switzerland, where the National Exposition will be held.

THE National Exhibition of Switzerland

which takes place this year in Berne, the picturesque old capital, will prove one of the big European events.

It will be a complete and harmonious display of the entire industrial and social life of the Swiss People, such as has not been seen for seventeen years, and will not be seen again in fifteen or twenty years.

The National Exhibition of the Swiss People will be a unique means of giving foreign visitors an intimate understanding of life in the Alpine Republic.

The beautiful environs of Berne, shown on this page, are easily reached by tram and railway lines, which radiate from the town into the Alps and lakes district.

Everyone who goes abroad this year will make it a point to visit the charming capital of Switzerland and her great exhibition.

M. Maurice Trembley, General Manager of the Official Information Bureau of Switzerland, 241 Fifth Avenue, New York City, has just received from his Government a comprehensive selection of booklets, profusely illustrated, called "Swiss Travel Library." This special selection will be given free on personal application or delivered by mail for 10c postage.



A typical Bernese chalet.



A typical mountain railway.



The new Loetschberg railroad, from Paris to Milan via Berne.



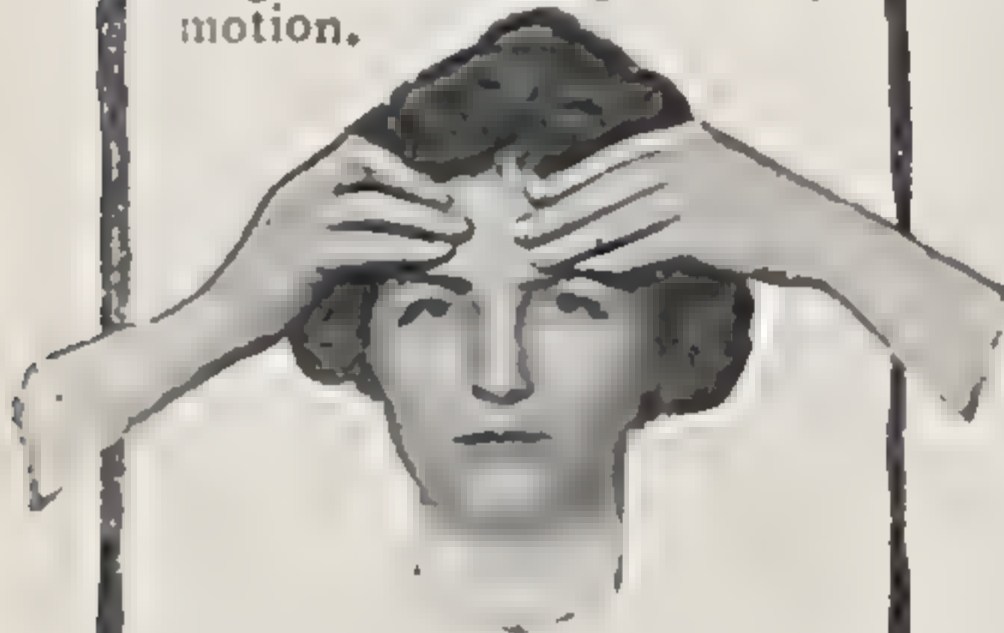
A typical lake near Berne.

Massage is but one reason
for using

COLGATE'S COLD CREAM

USING COLGATE'S

From the center of the forehead massage horizontally toward the temples, pressing gently with the fingers and using a rotary motion.



To smooth lines around the nose and mouth, massage with a rotary motion backward toward the cheeks.



To keep the natural curve of the cheek, and relieve "droop," massage from the chin back toward the ears.



Begin at point of chin, massaging downward. This also tends to dispose of loose flesh.

Poses by a professional masseuse

Colgate & Company

Dept. 45
199 Fulton St., New York

Reflected in many a mirror
are the clear, wholesome
complexions which follow
the regular use of

COLGATE'S COLD CREAM

When it has cleaned the dust-clogged pores—then you know *Cleanliness*.

When it has soothed the burn of winter winds—then you realize *Comfort*.

When it gives a skin that is daintily soft and clean—then you see *Charm*.

Colgate Quality—Ask your dealer the price.

An attractive trial tube sent on receipt of 4 cents in stamps. Ask, also, for our booklet which tells the uses of Cold Cream.



THE UNTRIMMED HAT—TRIMMED

(Continued from page 84)

noticeable strip of straw encircles the head close to the hair. A cut feather pompon, a straight fancy of cut feathers such as appears in the left of the two drawings below these hats, or a wing—possibly a new butterfly wing like the one shown also at the bottom of page 84—all of which come in a wide variety of colors or in black and white—or even a single bow, might trim this hat very acceptably. On the angle at which these trimmings are placed depends much of the success of the hat. The home milliner is likely to fear the extreme angle which best suits the hat, or else—less often, it is true—she makes the angle too acute and the result is ridiculous. But this point once mastered, a very satisfying effect can be achieved without a great amount of work.

An exceedingly smart Milan hemp hat is illustrated in the lower middle of page 84. The brim is high on both sides but curves down in the front. The crown is quite new, for on the sides the braid runs round and round, and on the top it runs from front to back.



Imitating mere man in a high top hat, white silk lining, leather band, and all; \$8.50

IMITATING MERE MAN

A new style of hat that had just made its appearance in Paris was shown in the January 1 issue of Vogue. A sketch of its American reproduction, known as the Louis Philippe hat, is shown at the top of this page. It has somewhat the appearance of a man's high hat, and in accordance with this idea it is finished like one inside—with a white satin lining, leather band, and all. A grosgrain ribbon band encircles the crown, and the original was trimmed with two jet pins as shown in the illustration. Such pins as these very frequently serve as additional embellishment of the spring millinery. The hat is made in fine black Milan straw. The pins sell for \$1.25 each. If the effect of height produced by the pins is not becoming, a tiny pair of mercury wings, or fancys such as appeared on many of the advanced French models, may be placed at the right side toward the back.

Ostrich feathers are not all uncurled as some millinery accounts would lead one to believe, although many of the prettiest hats do use them so. The curled feathers are curled just at the tips.

Two lovely feathers, measuring fifteen

inches, form the first of the three ornaments illustrated at the bottom of this page. They come in wonderfully soft colors and are all that is needed on many smart shapes to produce an afternoon hat that attains genuine distinction.

Next to the feather just described is a fancy of shaded feathers in lovely tones ranging from brown to biscuit. It is unusually effective. Surprisingly like paradise is the fancy which comes in black, sketched last at the bottom of the page.

THE SPICE OF VARIETY

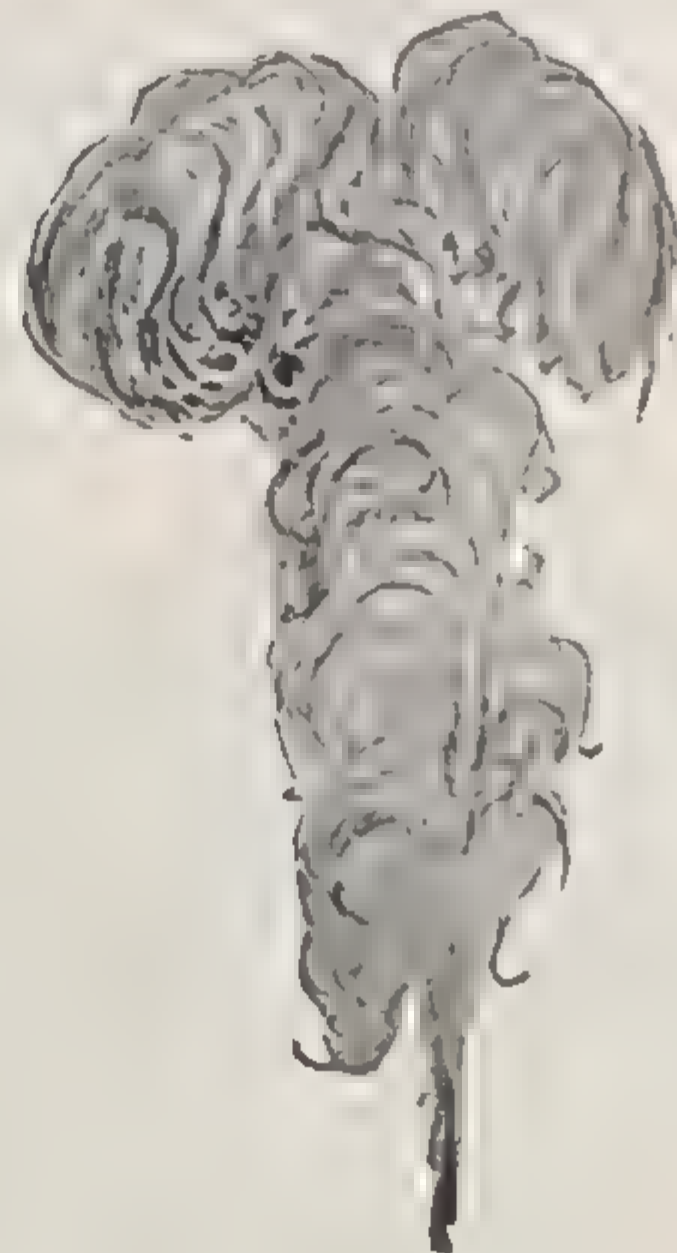
Paradise, ostrich, a new burnt ostrich somewhat like numidie in the appearance of the flues, lovely, gorgeously colored roses, other luxuriant blossoms, and many looped ribbon bows, trim the more formal hats this season. The most pleasing thing about the spring millinery is, in fact, an endless variety, in shapes, straws, and trimmings, so that every type of woman may be well suited.

When paradise or any of its imitations are used this year, they will be used even more sparingly than

last season, if such a thing is possible—just a wisp here and there, posed at a striking angle.

Caroline Reboux has sent over some tailored hats which achieve their distinction from the pose of the dashing, long-looped bows that trim them. It is not often that the amateur milliner can either tie or wire a bow properly; it is a feat that is much more difficult than it either looks or sounds. But it is possible in almost any of the larger shops to make use of the free trimming service which is usually a part of the millinery department to the extent of having a bow tied; and if a large shop is not accessible, there is a certain small milliner in New York who will do this part of the work reasonably.

Faille ribbon seems to be the first choice for ribbon bows this season, superseding the moire of last year. This faille ribbon comes in every imaginable color and is prettiest for bows when it is about six or seven inches wide. The hats that are trimmed with these bows are very small. To the uninitiated they look almost top heavy in the hand, but once properly adjusted the effect is quite different, and the bows are merely very smart and not in the last measure out of proportion.



A fancy fifteen inches from beginning to end for \$7.50



A curled ostrich feather curled just at the tip; \$2.95



Not paradise but like paradise is a tall fancy for \$2.25



C-116. Black silk with white embroidery. \$3.95.



C-112. Black silk with fancy clock. \$3.50.



C-108. Black silk with self embroidered clock. \$3.25.

“Onyx”



Hosiery

Silk

In the New Clock Designs

THE clocks hold a very prominent position in hosiery fashion of the day. The leaders of fashion everywhere demand the newest designs in this style of embroidered hosiery. The makers of ONYX have anticipated this tremendous demand and in consequence the “ONYX” line in both *double* and *single* embroidered clock designs covers the whole range of fashion’s demand.

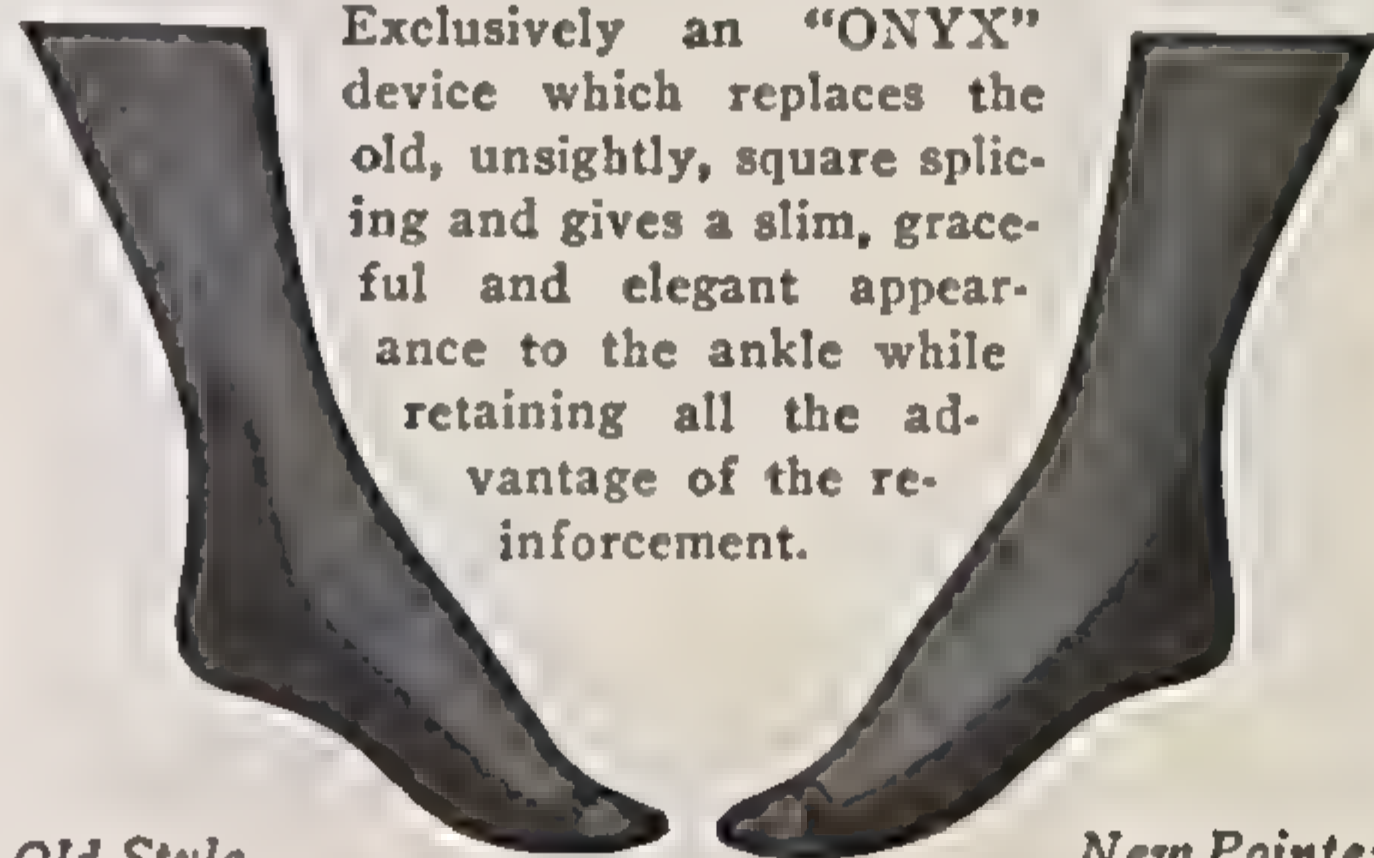
The devotees of fashion are to be congratulated both upon the return to favor of this charming hosiery style and upon the fact that they can gratify their every want in their tried and trusted ONYX brand.



C-111. White silk, fancy hand-embroidered clock. \$3.50

The accompanying illustrations depict some of the most popular styles—all of which are made in

The New “Pointex” Heel



Old Style

New Pointex

Exclusively an “ONYX” device which replaces the old, unsightly, square splicing and gives a slim, graceful and elegant appearance to the ankle while retaining all the advantage of the reinforcement.



C-114. Black silk, hand-embroidered fancy clock. \$3.75.

To be certain to conform with hosiery fashion, insist upon getting these identical numbers—clip out the illustrations and take them with you to your favorite store. If your dealer cannot supply you, let us help you. Write to Dept. 1.

Wholesale

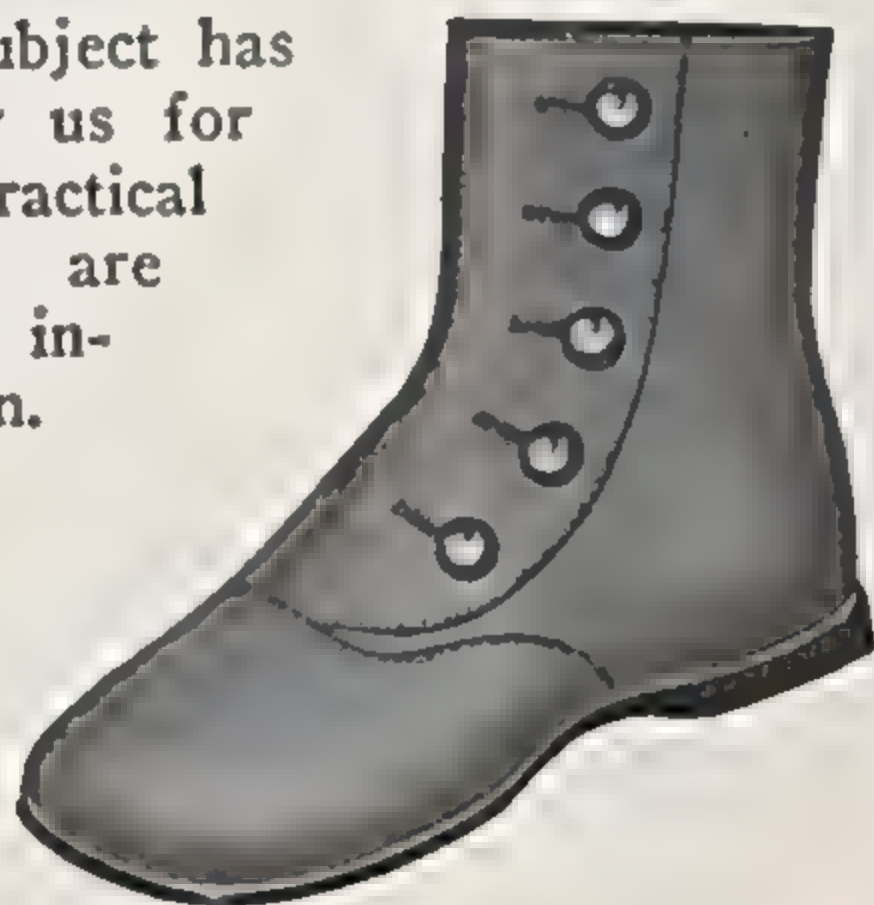
Lord & Taylor

New York

Is Baby Beginning to Walk Straight?



This important subject has been studied by us for years with practical results that are worth your investigation.



Baby's First Walking Shoes with Spring Heels

Constructed on perfect anatomical lines, with broad toes and soles allow full spread of the foot, assuring the correct growth of baby's tender feet. Endorsed by leading orthopedists.

ANKLE TIES

Sizes 5 to 8. B to E

Black Kid, Patent Leather,
Tan, Russia Calf and White
Canvas\$1.75
Pink, Blue and White Kid..\$2.00
White Buckskin.....\$2.50

Mail Orders Filled Promptly.

SHOES

Sizes 5 to 8. B to E

Tan, Russia Calf Button and
Black Vici Kid Button..\$1.85
Same as above in Pink, Blue
and White Kid.....\$2.25

Larger sizes at proportionate prices.

Leading outfitters to children of every age

Spring Catalogue of Fashions, just issued, mailed free on request

Best & Co.

FIFTH AVENUE at 35th Street NEW YORK



THE ECONOMY OF PLANTING HICKS' 15 YEAR OLD MAPLES

Before putting your money in small trees, that will take, no one knows definitely how many years to develop, why don't you let us tell you what some of our big ones will cost? Your idea of their cost may be entirely wrong. When you consider the immediate results they give, and how they promptly add a definite money market value to your property, the chances are you wouldn't think of buying anything but Hicks' big trees.

Along with our big trees we can also furnish you with

smaller ones of any size from six inches up, for less important positions. Shrubs we also have in large assortment and sturdiness of growth.

Furthermore, now is the time to do your selecting. Nothing is gained by waiting till Spring. Much is gained if you don't.

Come to our nursery and pick out just the tree and shrubs you want. If you can't come—write for catalog, and let us advise with you.

ISAAC HICKS & SON, Westbury, Long Island

—YOU CAN PRODUCE GIANT CHRYSANTHEMUM BLOOMS

in your garden, like you see in the flower shops in the fall, if you buy NOW the strong, big plants we send you in 40 varieties, all colors, with full directions HOW TO DO IT, express prepaid, 20 for \$1.00, 55 for \$2.50, 120 for \$5.00, 250 for \$10.00. The same prices apply to the GIANT CARNATIONS, GERANIUMS, heliotropes, and hundreds of plants for your spring and summer garden listed in our new catalog. OUR SPECIALTY is BIG, HUSKY PLANTS, delivered free to you at prices you usually pay for small runts by mail. SEND YOUR TRIAL ORDER AT THESE WHOLESALE PRICES TODAY—mention this publication, and a SPECIAL PREMIUM will be included. Then, with SAMPLE order TO SHOW you SIZE of plants, and our catalog, to give you wide range of selection, YOU WILL BE ABLE TO PLAN YOUR WHOLE SUMMER GARDEN at a tremendous saving and with CERTAINTY.

THE HARLOWARDEN GREENHOUSES—I. M. RAYNER
GREENPORT, N. Y.

A S S E E N b y H I M

(Continued from page 49)

inexorable rule to employ no floral decorations save American Beauty roses in silver-gilt bowls, never by any chance in a bowl of any other sort. At the same time another woman ran to orchids on all occasions. Even this was individuality expressed in some way which I dare say was better than lack of individuality expressed in any way at all. Mrs. Stuyvesant Fish, who is a woman of much taste and remarkable originality, is interested in gardens and gardening. She has often taken some one humble flower and exalted it by association. When she gave her farmer dinners one year at the Crossways she used black-eyed Susans as a decoration—not the cultivated ones, but those of the fields and meadows. The farmer dinners were elaborate affairs, if you will, but the simple yellow blooms were much more appropriate than golden bowls of purple orchids would have been.

THE SUSAN "EN MASSE"

The Susan *en masse* is most decorative. There is a field (alas, in strict truth, I fear I must say a vacant lot) in a barren and forlorn district of Long Island City just where the train enters the Pennsylvania tunnel, which in autumn is glorious with Susans. I wonder why they should grow just there. A scientist would doubtless say that the soil is suited to them, but I, who rejoice in my folly, say they are there so travelers can see them as they pass. I know also of a swampy piece of ground on the Erie, not far from Englewood, which in late August is veritably a bank of rose colored marshmallows, and I have tried vainly to persuade my gardeners to try a like effect in my water garden.

To return to floral decorations, much progress has been made of late in this art. The old method of impaling flowers on wires and forcing them into set designs has mercifully been allowed to pass away, except on certain grotesquely funereal occasions. We choose flowers now that harmonize with our rooms and are appropriate to the spirit of the entertainment we are giving. Last winter, when Mrs. Stuyvesant Fish gave a dinner followed by an Irish interlude on the little stage in the ballroom, the floral decorations at the tables were of white and green flowers. At the Pratt estate at Glen Cove, a riot of color was produced by the flowers, and at the Payne Whitneys at Manhasset quite as charming a result was achieved with Haarlem tulips, a newly imported bulbous flower. These flowers are cup-like and long-stemmed and are much more *voyant* than the ordinary tulip. I have seen them in brightest red, in deep crimson, and in golden yellow. To me, the note of the spring is a combination of pink and yellow. The deeper shaded blooms are for the more advanced seasons.

A SPRINGTIME RESOLUTION

People of moderate means usually make their gardens more or less individual. I come out sometimes on the train, when the weather is too bad for a car, and I see men and women get on the train with bundles of garden magazines and catalogues, even with cuttings of rose-bushes, and great packages that look as though they might contain garden seeds. I wish they would not all stick to pink ramblers but would try more of the noisette climbing roses which flourish in England and France and Germany, and which I have seen in profusion as far north as Baltimore. The William Allen Richardson, a small orange climber, the bright, golden yellow Marechal Niel, and the famous Cloth of Gold are not the mode just now in the florists' shops, and perhaps the seedsmen and nurseries do not carry them either.

As for myself, I have made a resolution to make a more personal supervision of my gardens this year, and all about my library are scattered flower catalogues, bright with promise. My Scotch gardener is in a huff because he does not approve of my new fad, but I close my eyes to his displeasure. The only sign in the library of the approaching spring, save the catalogues, is a vase of pussy-willows plucked from a near-by morass.

DISGUIISING THE UTILITARIAN "POTAGER"

I intend to arrange my garden in a series of colors. The yellow contingent will be on the south side, and roses will reign supreme, although I shall use many of the bulbous plants. Indeed, I have had one entire sloping lawn planted with crocuses and I know that they will be as so many golden stars in the bright greensward. Here will be my note of cheerfulness. I shall go in for the pyrethrum, which is quite fashionable in England—rather a humble flower it is, but gorgeous in masses—and I shall have flowers everywhere, even in the *potager*, where borders of brilliant blooms will disguise its utilitarian purpose.

I am sure that under my direction my gardeners will bring about the resurrection of many flowers of the kind which one remembers in the gardens of long ago, for it seems to me that half the secret of pleasure in raising flowers is in the selection of many of those old-fashioned flowers which mean sentiment and memory.

Speaking of the *potager* reminds me that when I go to England or come to America from France I miss certain flavors in even the plainest *plats*. The English, for instance, will never learn to cook vegetables, and their cuisine is limited to some few sterling and rather heavy things. Of course, their beef and their mutton, game pies, and a few of their homely sweets are beyond criticism. Here in America, where we have such a profusion of native meats and vegetables we should have the best cuisine in the world, but we, alas, have not the cooks. I have imported one French cook after another to find that after a time our modern spirit of "hurry" infects them, and the deliciousness of the cuisine disappears in direct ratio.

END-SEASON AFFAIRS

But if we have not shown originality in our flower and vegetable gardens, we have indeed advanced as to our mode of entertaining. The many dances were exceedingly well done, and the kermess—it was really that and nothing more—was a great improvement on the efforts of former years. The *matinée* was extremely attractive with its dance of little children; the boys were garbed as Teddy Bears. The Venetian *fête* was indeed an artistic spectacle. Naturally it would be managed by such a man as Mr. Lloyd Warren, who has been so many years in Paris and who wears the red ribbon of the Legion of Honor.

There was rather a mixing of eras at the first costume ball, and at the oriental ball we had vivacious Mrs. Onativia in a Spanish costume executing a South American dance in a Cairo bazar to music by an Afro-American orchestra.

We wound up the season with the Mardi Gras ball, in which I think we preserved more of the Latin carnival spirit than they do in England. There they are tiring of pageants; here we are only beginning them. The innovation of having professional performers come in and entertain the dinner guests during *le mauvais quart d'heure* before the other guests assemble for a dance is excellent. Again we must do honor to Mrs. Fish, for it was she who instituted this delightful custom.



There is, our friends tell us, an aesthetic as well as a sartorial satisfaction in buying patterns among surroundings like this

VOGUE'S PATTERN ROOM

ON the ninth floor of Vogue's building you step off the elevator upon what has been called "the soft welcome of a carpeted floor." As you pass through the door into the Pattern Room, you will notice first the paneled woodwork and walls in French gray. On the left is a screen, the upper part of which is finished with panels and leaded glass in the manner of fine old London houses. The furniture is mahogany, patterned after the English modes of the Eighteenth century, with suggestions of Heppelwhite, Chippendale, and the brothers Adam.

A Chinese touch is given by the rugs. There are Japanese prints on the walls, and you will also notice a number of Hawthorne jars. Here and there on tabarets are French figurines dressed in the latest Paris mode. The general color scheme is in blues and yellows.

This is the home of Vogue Patterns and here their nearly endless variety may be seen at its best. It is not absolutely necessary, however, to visit this room to get in touch with the products of the Vogue pattern designers. Many are included in each number of Vogue itself, and with the last issue—that of March 1st—appeared our Spring Pattern Supplement of 24 pages, covering in detail the new mode. We have a limited supply of this Supplement still on hand and you may secure one without cost if you write promptly.

When considering the purchase of a Vogue Pattern, it is always wise to remember that you have three kinds from which to choose.

Here, in a Room Reminiscent of an Earlier King George, One May Choose at Leisure Among the Three Kinds of Patterns Made by Vogue

VOGUE STOCK PATTERNS

First of these three varieties made by Vogue are the regular Vogue Stock Patterns—those designs which Vogue itself selects from the newest, sanest, most original models it can find. These patterns are now on display in the Pattern Room, and some appear in this number of Vogue. They are priced at 50 cents each for waist or skirt.

"NON-STOCK SPECIAL" PATTERNS

The second sort of patterns produced by Vogue are cut, in stock sizes only, from the not costly models illustrated as object lessons of inexpensive good style in Vogue's unique department "Smart Fashions for Limited Incomes." These patterns are invaluable to the woman who must consider the cost as well as the attractiveness of her clothes. They are priced at

\$1 for waist or skirt, \$1.50 for three quarter length garments, and \$2 for the complete costume.

Also Vogue cuts, in stock sizes only from 2 to 12 years, the patterns of all the children's clothes it illustrates. The cost is \$1 per garment.

Keep an eye on these children's fashions offered by Vogue—they are very different from the ordinary kind you may at various times have been obliged to buy.

CUT-TO-INDIVIDUAL MEASURE PATTERNS

Finally, Vogue will cut, to your special order and in your size, the pattern for any costume in any number from the front cover to the back. These patterns represent the highest and most fashionable development of the pattern makers' art. They transform Vogue from merely a magazine of fashion into a great catalog of styles ranging from the most conservative to the most extreme, any one of which can, with slight delay and slighter cost, be added to your own wardrobe. They are priced at \$2 for waist or skirt, \$3 for three quarter length wrap or coat, and \$4 for any complete costume.

For these patterns Cut-to-Individual measure, and for the "Non-Stock Special" patterns, you will need Vogue itself—and if possible, come to the Pattern Room. You will find it on the ninth floor of the Vogue offices at 443 Fourth Avenue, New York.

Also, for the convenience of New England patrons, Vogue Patterns are on sale, ready for immediate delivery, in Rooms 501-502, Laurence Building, West & Tremont Streets, Boston,

VOGUE PATTERN SERVICE
443 Fourth Avenue
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For Children

Individual designs,
Frocks, Coats, Hats and
Novelties for Misses and
Children.

MISS STICKNEY

17 West 45th St., New York



No Catalogue.



Style 109
\$13.50

**Direct from Manufacturer to You
Retailed at Wholesale Prices**

A cute little model of crêpe de Chine, with cuffs and collar of imported shadow lace. Crushed belt of self or contrasting color. Flowered velvet ribbon on waist front. Overskirts draped to fall neatly over figure. Rhinestone buttons of rare brilliancy. All colors. Can also be had in Charmeuse.

Booklet V showing other styles sent free upon request.
Kindly send money by P. O. Money Order or by Check.

Royal Apparel Co. 35 Sixth Av.
New York



WHAT THEY READ

RUDYARD KIPLING stirred much merriment some years ago with his cablegram in which he carelessly recommended that a squeamish editor substitute an infant food for the strong drink that the author had introduced into a story. Perhaps no such incident really happened, but whether genuine or merely *ben trovato* it served to amuse a ribald public. Others, however, than merely overcautious editors anxious to avoid offending philistine sentiment grow a trifle tired of the rather large part that tobacco and strong drink play in current fiction. A complete enumeration of the drinks served to heroes, and even to heroines, grave old gentlemen, care-free undergraduates, and sinister villains in the novels of the last five years would read like the wine list of a sporting club; while an inventory of the smoking materials and utensils named in the same books would furnish a valuable hint to persons ambitious of entering the retail tobacco trade as successors to the trust that has virtuously dissolved at the behest of an offended government. These accessories of local color, these aids to physical realism, are too freely used not to create the suspicion that they are intended to dazzle the every-day American reader unaccustomed to the habits of the great world. As a matter of fact, this country includes more total abstainers or mere semi-occasional users of alcoholic drinks than any other civilized nation of the world, and our huge American drink bill is paid mainly by no very large fraction of the inhabitants. To the somewhat simple folk who make up a large part of the American reading public the lavish use of liquors in current fiction heightens the effect of a new social world, and intensifies the romance.

A COMPLETE WINE LIST

This string, however, has been played upon too persistently, and the cocktail drinking youth, the oldster who must have his brandy peg or his Scotch and soda, the multimillionaire bachelor whose sideboard glitters with half a dozen decanters are really true to no very large part of American society. It hardly needed the legal demonstration that a conspicuous public man eschews cocktails and takes whiskey only upon a physician's order, to call attention to the lessening use of strong drink even in circles of the urban well-to-do, and it is no mere fanaticism that will sooner or later rebel at the intemperate use of alcoholic stimulants for the purposes of the novelist. Already, indeed, most novelists who are sure of an intelligent public have learned to keep tobacco and strong drink, more especially the latter, in the subordinate place they really occupy in most American society. The novel of smart life still finds the cocktail, the after-dinner liqueur, and the

champagne frappé indispensable as decorative details of the mimic scene, and military heroes are persistently addicted to brandy and soda, while the cruder sort of hero in fiction still tosses off hard liquor with his old accustomed regularity, frequency, and gusto. Of course, we are in for a long succession of cigarette-smoking heroines, and Mr. Benson, in his latest novel, "Thorley Weir," has shown us a noble and venerable grandmother who must have her whiff of tobacco.

A recent irruption into adult fiction by a writer for boys has been characterized by a perfect orgy of strong drink. The hero, coming to the rescue of the heroine in a thunder-storm, promises her a "palmetto," interpreted as "something to drink." In the next chapter he "drains the last spoonful of amber in the bottom," to the bedraggled young lady. In chapter three he "imbibes a long, cold julep while waiting," as a profitable and pleasant employment of leisure. "Magic malt" is mentioned in the next chapter, and in the fifth the hero orders to his room "a couple of sandwiches and a Scotch." His drink in the next chapter is a high-ball, and in immediately subsequent chapters he has a varied assortment of cigars and cigarettes. In later chapters the hero is seen speeding towards his club for a drink, sharing with a friend "two Clover Clubs, and a pint of '93," ordering "two Benedictines," and so on, to the end of the book in the same miscellaneous damp fashion.

A PLEA FOR MODERATION

All this is wearisome enough to those who really know a little about the ways of men, and let us hope that the time approaches when tricks so patently cheap will not deceive the innocent reader into the belief that he is seeing life as it is lived by "swells," and "club-men." The folk below stairs in the British Isles demand that their heroes and heroines shall have everything that wealth can buy and rank command, and in this are included, of course, all the luxuries of the cellar. All good Anglo-Indians in a certain sort of fiction must drink immoderately of strong liquors, and the novel of the kail-yard must diffuse a smoky odor of the native still, but we may suspect the higher resources of the American novelist who habitually falls back upon strong drink and tobacco as aids to a dazzling realism. A body of zealous women, indeed, is reported as seeking to put upon the *index expurgatorius* all novels in which tobacco is made to play a part. That seems to be going a bit too far, and we are permitted to hope that the time is far distant when cubeb cigarettes and grape juice shall be the extreme limit of indulgence allowed our heroes of fiction. There is an earnest cry and prayer, however, for relief from the gilded and

(Continued on page 92)



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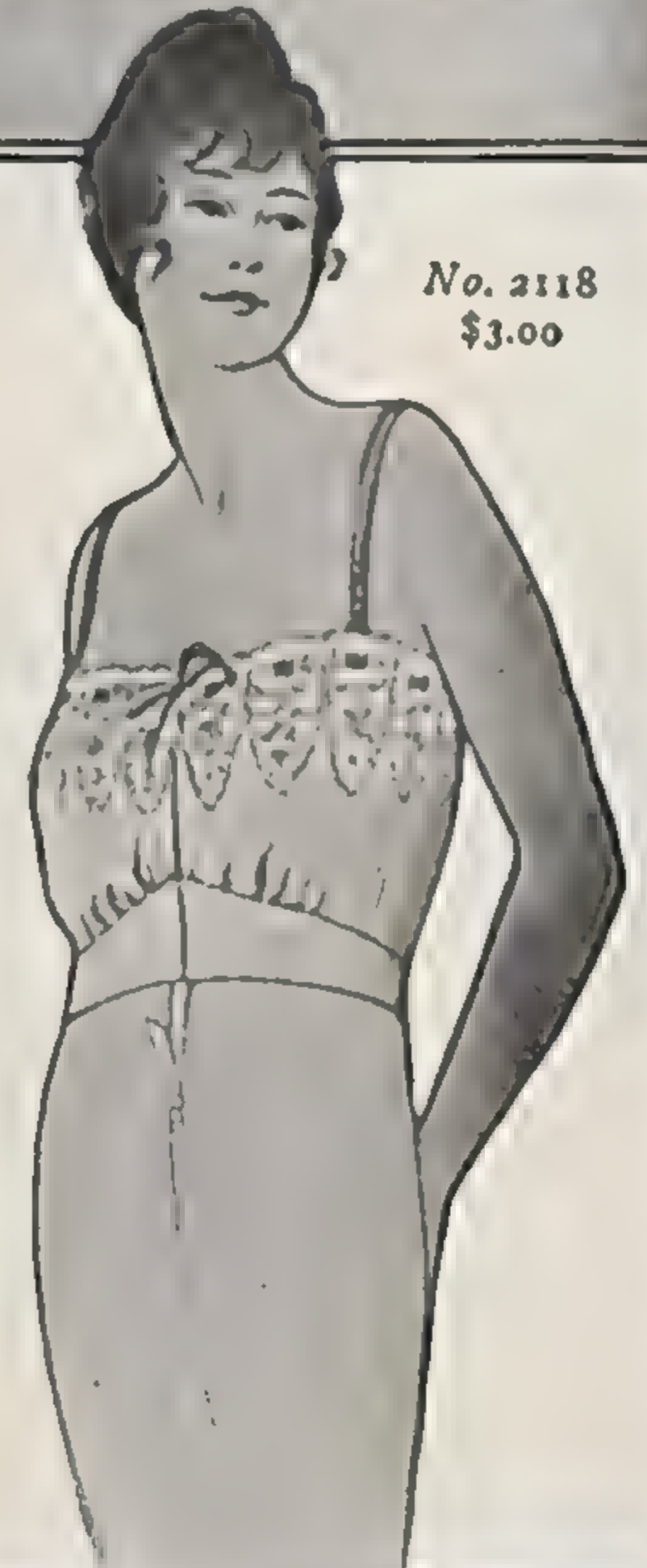
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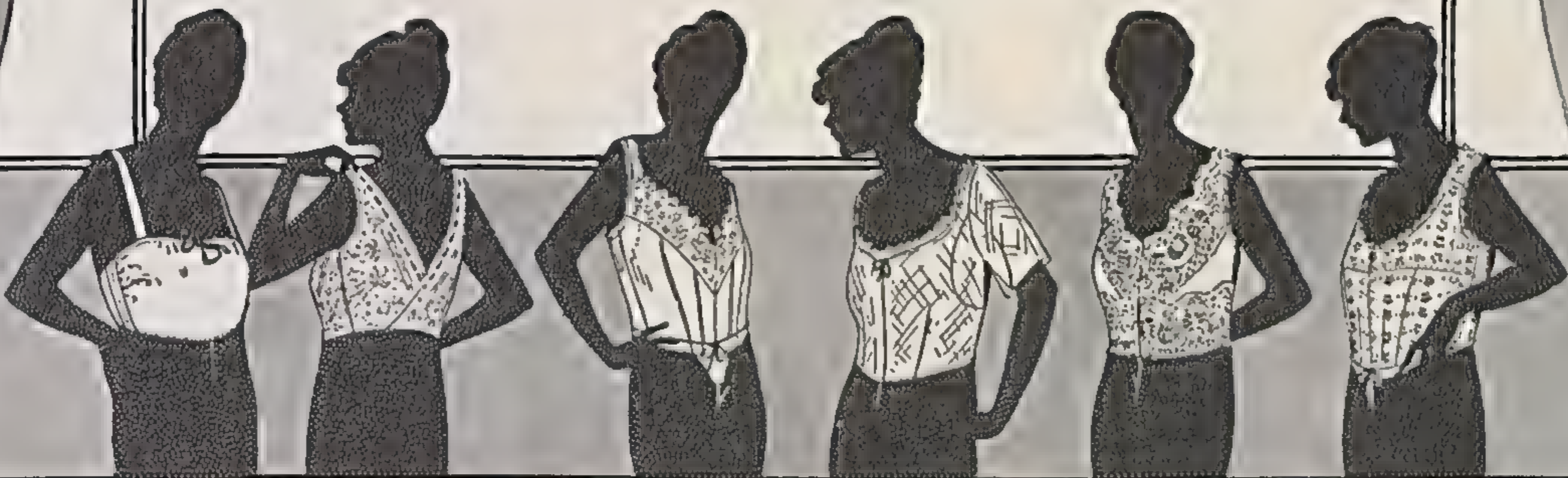
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WHAT THEY READ

(Continued from page 90)

guzzling youth of the "society" novel, and writers of taste begin to heed the protest of an intelligent public.

THORLEY WEIR, by E. F. BENSON, shows a decided advance upon the author's recent performances. The story has an extremely well-executed, unconventional old lady of the kind that Thackeray and George Meredith have done supremely well, a charming heroine, a convincing invalid egotist, an ingeniously contrived egotist of a different type, a freshly conceived young cynic, an ingenious youthful prodigy in happy contrast with the last-named character, and several subordinate persons done with sufficient truth and detail. Mr. Benson's plot is somewhat conventional, so that one divines in the first chapter what is to be the dénouement, but his dialogue is engagingly done, and his bits of descriptive character sketching are admirable vignettes. Indeed, the book has distinguished merits a good deal above those of the annual novel turned out by the authors upon whom publishers and public depend, and of a quality to excite envy in some authors who doubtless privately rank themselves considerably ahead of the man who leaped into popularity with "Dodo." (Philadelphia: J. B. Lippincott Company, \$1.35 net.)

VIRGINIA, by ELLEN GLASGOW, is a study of fine femininity and a picture of the struggle between the old south and the new. Atmospherically the book is abundantly rich. Episodically it is of striking interest, but one feels that Miss Glasgow has hardly been able to fuse her wealth of material into a consistent and well-developed whole. The plan of the book is epic, but its dramatic effects are somewhat injured by the diffusion of interest among many characters. The title rôle, however, is triumphantly maintained throughout, and Virginia is a living woman from girlhood to premature old age. Cyrus Treadwell, representative of the purely commercial, new south, is done with merciless truth, and through him and his sinful selfishness we get a glimpse of the race problem. The rector of the story is beautifully done. He is one of those pure idealists of the old south whose existence New Englanders could hardly credit; men who went into the Confederate army and fought through it loving the conflict though hating the slaughter. Indeed, Rector Pendleton is one of the sweetest and most thoroughly

self-consistent characters in recent fiction. As to the other idealist of the tale, the younger Treadwell, who burns with a desire to express himself in dramatic literature and has the artistic interest and temperament, the effect of success upon him in bringing out the worse rather than the better side of his nature is most truthfully set forth. Three or four other characters in the story are effectively portrayed, and the colored people are almost too poignantly realistic in their pathetic misery and racial humility. In spite of a few grave defects, this story is brilliant, fascinating, and significant. (New York: Doubleday, Page & Company, \$1.35 net.)

OLD MOLE, by GILBERT CANNAN, tells the highly improbable, but curiously interesting and suggestive, story of the English schoolmaster whom accident drives from his occupation of twenty-five years into the exile of strange company. The seemingly dry-as-dust pedant, middle-aged and self-centered, under the influence of the freedom granted by an unconventional life with strolling players, develops much that he could hardly have believed to be in himself. He really falls in love with the discredited maidservant whom he marries, and he has magnanimity enough to take himself out of the way when he discovers that she has found a younger affinity. His long letter to his successor shows the contented mind of an oldish man who has learned philosophy and acquired breadth, knowledge, and self-content by his emancipation from the treadmill of the schoolroom. Persons with leisure to indulge a taste for the psychology of actual life will find "Old Mole" well worth reading. (New York: D. Appleton & Co., \$1.35 net.)

DOWN AMONG MEN, by WILL LEVINGTON COMFORT, is another novel somewhat upon the ambitious plan of "Fate Knocks at the Door," with more of social philosophy than that book has, less of mere adventure, and nearly as much of oriental local color. This time it is the Russo-Japanese war that furnishes the background for part of the story, and the business of the journalist that furnishes much of the atmosphere. The story is constructively weak, but at times episodically strong. John Morning is a well-conceived and well-wrought-out character, and Fallows, the benevolent anarchist, is an interesting person, falling considerably short of a creation. Betty Berry, an embodiment of the maternal instinct, is also a fine conception, though Mr. Comfort sometimes narrowly escapes bathos where she is concerned. As to the social philosophy of the book, it is essential democracy as conceived by the radical and universally benevolent Fallows. If Mr. Comfort could have knit his best episodes together into something like a consistent whole, he would have achieved a genuine triumph, provided he had also been willing to temper his style and give the reader respite now and then from "strong" writing by dropping into utterly simple and unadorned narrative. A style without light and shade becomes a little trying to the nerves. Mr. Comfort should get rid of his carefully contrived inversions. (Continued on page 94)



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Courtesy of McBride, Nast & Co. From "The Art of Nijinsky"

WHAT THEY READ

(Continued from page 92)

his deliberate and perverse obscurities, and his air of saying, with a superior smile, "Now I'm going to show you how to write with picturesque power." (New York: George H. Doran Company, \$1.25 net.)

THE WAY HOME, by BASIL KING, is a serious attempt at what may be called a religious novel, done with unusual skill and essential truth. The scenes in the old rectory of a church well down-town in New York, and at the church itself are excellent, and the weaning away of the "hero"—if such Charlie Grace may be called—from his old beliefs, the portrayal of his domestic unhappiness, and his return to the fold of the church are all well conceived, and interestingly and convincingly set forth. A good deal of Mr. King's dialogue will strike the critical reader as getting nowhere, but in spite of this, the story does move, and the people are real. There is room for real gratitude to Mr. King for his masterly portrait of the sexton, a genuine creation, in a high degree humorous—and, in the later phases, not only humorous but pathetic. Indeed, the professional pride of the sexton on his death-bed is a touch far above the power of most current novelists of whatever rank. Mr. Koerner's illustrations of interiors, especially that one showing a child's figure, are admirable, but his open-air frontispiece is a little disappointing. (New York: Harper & Brothers, \$1.35 net.)

THE LADY OF THE LIGHTHOUSE, by HELEN S. WOODRUFF, is written with the treble purpose of telling a heartsome story, offering cheer and hope to the blind, and providing aid for the New York Association of the Blind, to which organization the author vows all her royalties. Mrs. Woodruff is herself from the south, and her story has to do with a southern girl in New York, "The Lighthouse Lady," who gives her leisure and something more to cheering the blind. The story opens with this young woman discovering a blind boy in the care of an old

southern negress, "looking" out of a Fifth Avenue window. Moved to sympathy, the girl boldly mounts the steps, is permitted by the irreproachable English butler to enter the drawing-room, and by the "mammy" to make the acquaintance of the child. Perhaps the best and most genuinely realistic thing in the book is the "mammy," whom Mrs. Woodruff sympathetically creates out of her experience with many such in the south. It is the mammy who furnishes the humor of the story, and it is she who is always ready with sympathetic smiles or tears, as the occasion demands. She has an excellent foil in the correct Mr. Biggs, the butler, and her humorous passages with him are admirable. (New York: George H. Doran Company, \$1 net.)

NON-FICTION

THE ART OF NIJINSKY, by GEORGE FREY WHITWORTH, appears opportunely at a time when all the world is delighting in the Russian ballet, and staid persons of even more than middle age are again pupils of the dancing-school, and learning the new steps. Mr. Whitworth's little book is an attempt to tell his readers what constitutes the charm of Waslaw Nijinsky's dancing, and at the same time to set forth the history and character of the Russian ballet. A brief but happy introduction calls attention to the revolution in our notions of the dance brought about for most of us in the years of the present decade. Then follows a chapter on Nijinsky's career, which is really the sole biographic portion of the book. This chapter leads up naturally to a discussion of Nijinsky's art and personality. The remainder of the volume, rather more than two thirds of its one hundred and ten pages, is almost solely given up to a description and discussion of nine typical ballets in which Nijinsky is the principal figure. Mr. Whitworth writes of Nijinsky and his art, and especially of these nine ballets, with a singular charm of style and a highly intelligent sympathy. How

(Continued on page 96)

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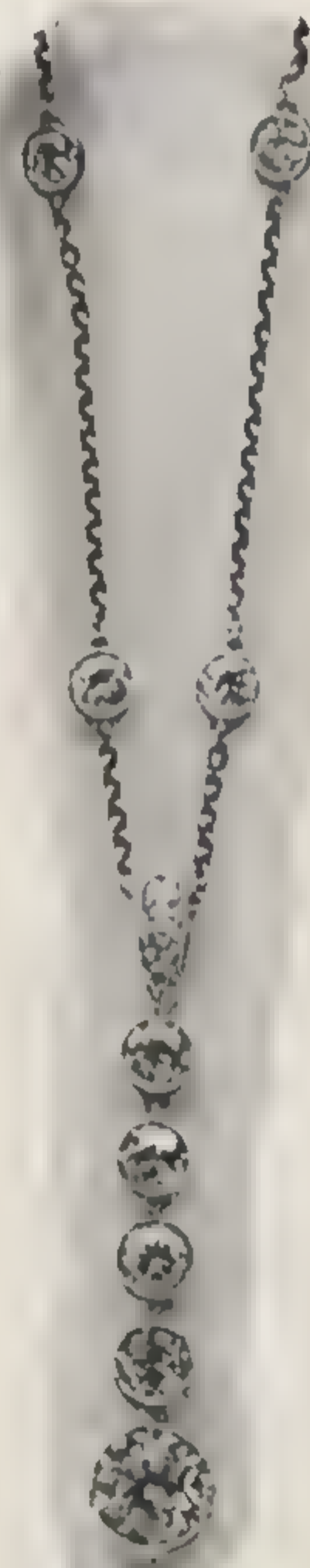
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(Continued from page 94)

happily has he expressed his sense of arctic charm in "Les Sylphides"! Here he writes, "But the country of Les Sylphides is cold and clear and fragile, a land of frozen moonlight, which, if you tried to reach it, would shimmer out into a thousand spangles at the first touch of the finger-tips." He need not, by the way, have apologized for his translation of Théophile Gautier's verses; it is a notable feat.

Mr. Whitworth's text is illustrated with ten colored drawings by Dorothy Mullock, most of them distinguished by great charm of line, and the triumphant presentation of the dancer as caught in a particular pose. Especially attractive are the pictures illustrating "Les Sylphides," "Le Lac des Cygnes," and "Le Pavillon d'Armide," though one must also admire that of "Le Faune," which, like most of the others, is strongly Japanese in suggestion. It is a little hard to accept the artist's conception of "Scheherezade." At the end of the book is a list of fourteen ballets, and then follows a brief index. (New York: McBride, Nast & Co., \$1.10 net.)

these owners and occupants, their friends and their enemies, the lawsuits arising from oppressive attempts by the great to dispossess the less powerful claimants to the property, and the final days of gloom when the great place, with its many acres of gardens, lawns, and approaches was in the hands of a single caretaker, superstitiously fearful of the haunting ghost, make up a most delightful, gossiping chronicle, done with conscientious care and sympathetic interest. Mr. Davies's eighteen full-page illustrations are unique; they include plans of the place, pictures of the house, and many portraits executed by the younger Holbein with that miraculous faithfulness of line for which the great German is famous. This volume is one of the most beautiful and distinctive works of a kind that a few patient and loyal lovers of England's great past now and then give to a public that can not be too grateful for the boon. (London: John Lane, The Bodley Head; New York: John Lane Company, \$3 net.)

BOOKS RECEIVED

THE GREATEST HOUSE AT CHELSEY, by RANDALL DAVIES, tells the distinguished story of the noble mansion built by the great and good Sir Thomas More in a famous suburb of London, a little less than four hundred years ago, and pulled down two hundred and twenty years later. During its relatively short existence this mansion was the home of some of the most notable English families, and often the resort of famous men and women. More's life there was ideally beautiful in many aspects, though it was from this mansion that he went to the Tower to become the victim of Henry VIII, whose cruel venom he stirred by declining to regard Henry's marriage to his first queen a nullity. More is the peculiar glory of English Catholicism in the years of its approaching eclipse, but his religious differences with his countrymen of that time and of this can not separate him from the great stream of national life, for he was not only the highest type of Catholic, but peculiarly and distinctively an Englishman of the noblest native tradition. To read the story of this family life of a dozen generations gone is to have one's ideals purified and strengthened, though it is also to learn in what we have advanced upon even so admirable a domestic system as that of "The Greatest House at Chelsey." The Cecils, Sir Arthur Gorges, the Dukes of Buckingham, the Duke of Beaufort, and Sir Hans Sloane, the eminent physician and naturalist, successively occupied the house sanctified by More. The goings and comings of

"The House of Happiness," by Kate Langley Bosher, shows us the author of the delightful "Mary Cary" in a somewhat romantic mood and finds its characters in a colony of invalids and semi-invalids. (New York: Harper & Brothers, \$1.25 net.)

"The Eternal Masculine, or Stories of Men and Boys," by Mary Raymond Shipman Andrews; nine longish tales into which one suspects the author of having designed to put the spirit of Yale. (New York: Charles Scribner's Sons, \$1.30 net.)

"A Rose of Old Quebec," by Anne Hollingsworth Wharton; a romantic tale of Lord Nelson's early love and of its ill-fate through accident, or possibly through the design of an enemy, told with much grace and charm. (Philadelphia: J. B. Lippincott Company, \$1.25 net.)

"The Spider's Web," by Reginald Wright Kauffman; a novel dealing in the author's accustomed, highly sensational way, with the political, industrial, and social organization of the American world. (New York: Moffat, Yard & Company, \$1.35 net.)

"Concessions," by Sidney Schiff; a novel dealing with two generations of a family. (John Lane Company, \$1.25 net.)

"The Colonel's Experiment," by Edith Barnard Delano; a romance of the Chesapeake country, with illustrations. (New York: D. Appleton and Company, \$1 net; postage, 10 cents.)



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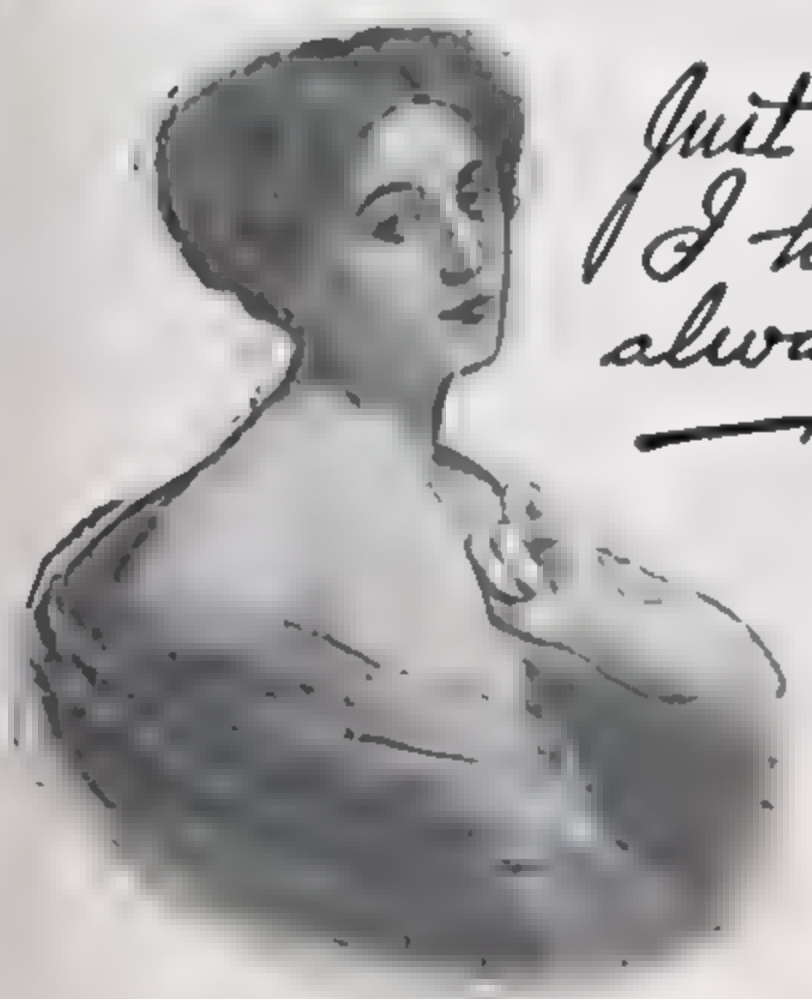
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Among the portraits in the one-time "Greatest House of Chelsey" was one of Cecily Heron executed by the younger Holbein



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I have
always wanted.*

wrote a well
known New York
society matron.

You, too, will
be delighted
with this new
offering.



SKIN TREATMENT SET, \$3 Japanned Metal Box FREE With Each Set

Ardena Skin Tonic

A matchless astringent for making firm and youthful the flesh and tissues of the face. VENETIAN CLEANSING CREAM—A thorough cleanser needed by every skin for keeping the pores cleansed, and the skin in a sanitary condition. VENETIAN VELVA CREAM—An ideal, refining cream, rich and nourishing; makes the skin of satiny texture. VENETIAN PORE CREAM—Closes enlarged pores (after being thoroughly cleansed out with Cleansing Cream) and makes the coarsest skin smooth and fine. ALSO THESE FOUR FREE SAMPLES: Rose Color, Venetian Muscle Oil, Venetian Flower Powder, and Venetian Lille Lotion.

Vantie Cream for Red or Shiny Noses

Also for making powder adhere to the nose. Brings inexpressible relief to those whose noses simply will show shininess or redness. Put up in small, flat, screw-top containers, convenient for bag or purse. Indispensable for every one. Price 50c

Pore Cream for Coarse Pores

One of the most important and efficacious preparations in this Set, and one of the best known of the Arden remedies. Positively closes enlarged pores and transforms a coarse skin into one of fine, smooth texture. Price \$1.00

AT THE ARDEN SALON D'ORO treatments are given personally for the general improvement of the skin—curative, restorative and preservative for the removal of blemishes, reduction of double-chins, etc. Treatments, each, \$2; less for a series.

Write for the book, "The Quest of the Beautiful."

Elizabeth Arden

509 Fifth Avenue

Suite 44

New York



Ellsworth

Originator and Designer
of Gowns

536 Fifth Avenue
(between 44th & 45th Sts.)
New York City

New and exclusive
Spring models in all the
latest fabrics.

Gowns, suits and wraps
at most moderate prices.
Distinctive individuality
in all garments.

Wonderful dancing
frocks from \$39 up.
Spring opening March
9th to 14th.



Dancing or afternoon frock effectively combining plain and pompadour taffeta in all shades.

The underskirt is smartly draped with a tunic of pompadour taffeta caught at back with two stunning sash bows of moire ribbon. The waist of pompadour and lace is finished at waist line with smart bow of moire ribbon.

Display of Spring and Summer Importations

Selected by

MARGARET SMITH

The month of February was spent by Margaret Smith in Paris and London, searching the shops and salons of the leading modistes and couturières for the *best* of the season's productions.

She did not confine her search to designers of established reputation, but gave equal attention to those striving for fashion's recognition.

Her recognized discernment is again upheld in the display of

FROCKS
GOWNS
BLOUSES
HATS
PARASOLS

now on display in the Ruszits salons.

You are invited to inspect these original imported models, adaptations by Margaret Smith and original Margaret Smith creations, before selecting your wardrobe for the Spring and Summer.

Dressmaking and Millinery

UNDER THE DIRECTION OF

MARGARET SMITH

FORMERLY WITH AITKEN, SON & Co.

General Manager

LEO GRAHAM

FORMERLY MANAGER, AITKEN, SON & Co.

THE RUSZITS COMPANY

7 EAST 48TH ST., NEW YORK

Means **MB** Best

Manning-Bowman

Chafing Dishes, Percolators, Tea Pots

Electric—Alcohol Burner—Range Style

Any cooking or heating device for use with electricity, alcohol or on ordinary coal or gas range can be most satisfactorily selected from the famous Manning-Bowman Ware.

This line most distinctively lends itself to the modern household requirements of table service, from the light luncheon to the formal dinner, and gives a distinguishing touch that adds greatly to the attractiveness of the service.

Each device offers every latest improvement in design and operation, and the extensive range of styles will meet every demand of taste and purse.

Manning-Bowman Ware is sold and can be examined at jewelry, hardware, housefurnishing and department stores. Special literature describing any article will be sent on request.

For free book of chafing dish recipes write for Catalogue C-39. Address

MANNING, BOWMAN & CO., Meriden, Conn.
Makers of Nickel Plate, Solid Copper and Aluminum Wares



Datenuit TRADE MARK REGISTERED BUTTER

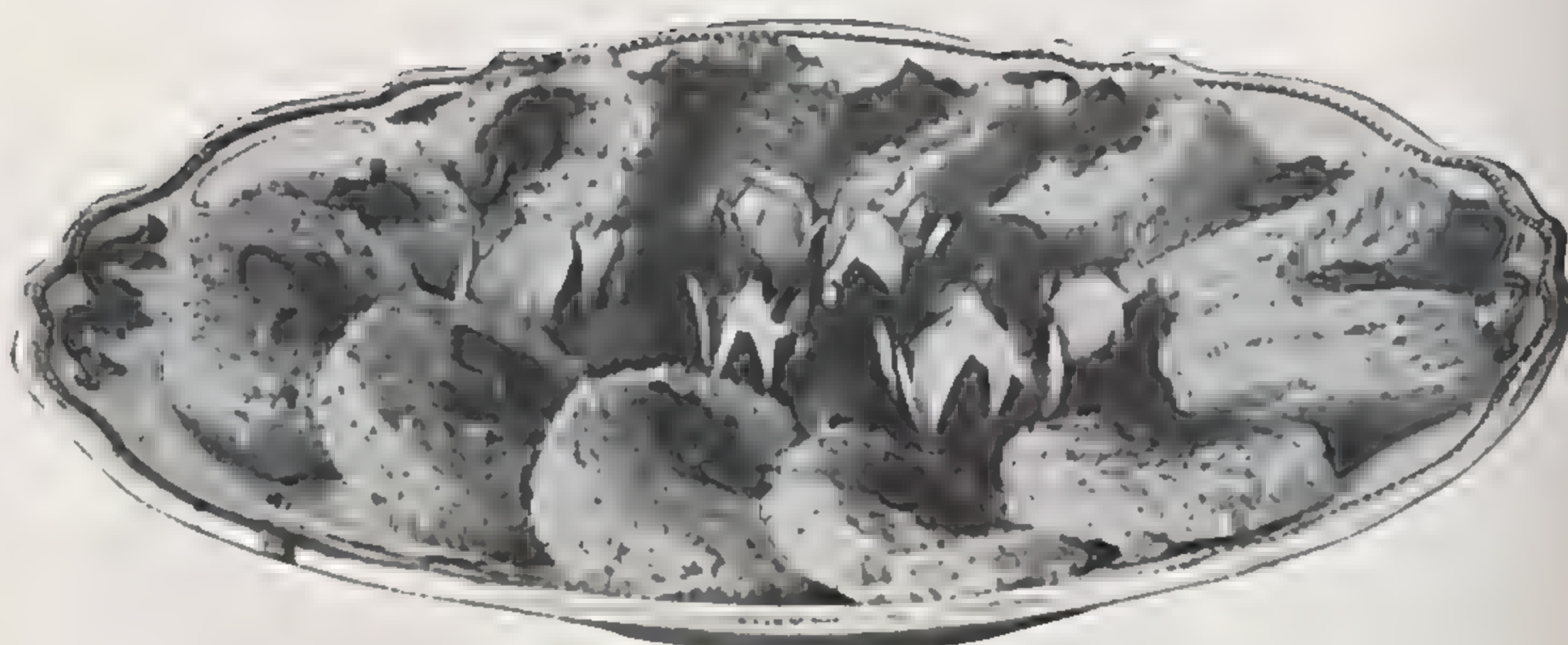
Made from dates and nuts—
for afternoon tea, light lunch-
eon or picnic—delicious and
wholesome for sandwiches or
as a "spread for bread."

15c Jar, postpaid, for 15c

THE HILLS BROTHERS CO.

375 Washington Street

New York City



*Deliciously cool cucumber sandwiches arranged with
ice-cold olives and crisp radishes*

For the HOSTESS

THAT the first course at any formal meal should be a light one is an established fact. Nor is there any question that this course, so long as it stimulates the appetite and forms a pleasant contrast with the rest of the menu, may be varied to suit the tastes of the hostess and her guests. It may consist of fish, of fruit, or of a vegetable, but it must be dainty—to the eye, as well as to the palate. If it is a novelty, so much the better.

A new culinary invention which possesses all these qualities is the pond-lily canapé photographed at the bottom of this page. It is made of square slices of fresh bread, toasted very lightly, buttered, and spread in the middle with caviar. A slice of a stuffed olive is laid at each corner of the bread and the caviar is decorated with a lily blossom made of a hard-boiled egg; the white of the egg is cut in lengthwise strips and arranged around a center of the yolk mixed with mayonnaise.

ORANGE LILIES AND TOMATO SURPRISE

Orange lilies, too, are an excellent thing to serve by way of variety instead of the grapefruit, which does duty at so many thousands of luncheons and dinners. To arrange an orange lily, an orange skin is cut in six points about halfway down the sides of the orange, the points are curled back, and the pulp scooped out. After all the seeds and fiber have been carefully removed, the pulp and juice are mixed with chopped pineapple and several finely cut maraschino cherries, and flavored with sherry, Santa Cruz wine, and maraschino. Sugar is added if it is desired. Each orange is served on a glass plate set in a bed of cracked ice.

Quite different from this fruit dish, but very good indeed, is tomato surprise. Rather small tomatoes should be used for it. They should be scalded and after the skins have been removed should be set on ice for several hours. When it is time to serve them, the blossom end should be cut out of each tomato with a sharp vegetable knife, most of the middle scooped out and the tomato filled with a mixture made of the chopped meat of several large, skinned sardines, one for each person to be served, some chopped olives, a few chopped watercress leaves and a small quantity of mayonnaise. Crisp watercress sprays should be laid in a border around the plates on which the tomatoes are to be served, and a filled tomato topped with a spoonful of mayonnaise into which chopped watercress has been stirred, placed in the middle of each plate. The tomatoes must be served as cold as possible; half their deliciousness lies in their being ice-cold.

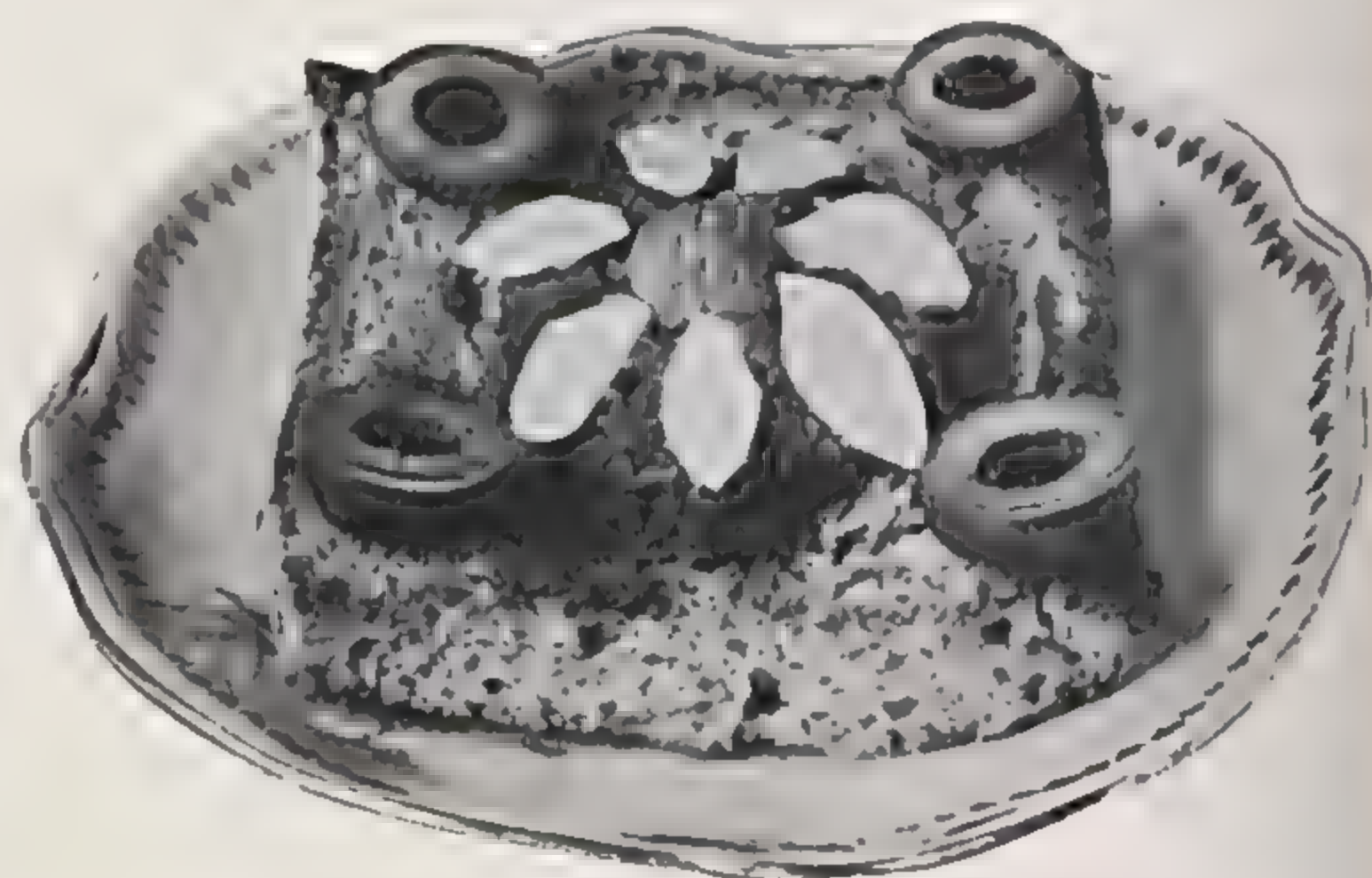
HORS-D'ŒUVRES—CAVIAR AND FISH CANAPÉS

Another variation of the caviar canapé, so much in demand, combines caviar and tomatoes. Rounds of fresh bread are toasted lightly on one side. The toasted side is buttered and spread with caviar and over this is laid a thin slice of tomato decorated in the middle with a small spoonful of mayonnaise and four slices of stuffed olives. With this may be served celery stalks with the hollows filled with Roquefort cheese moistened to a paste with French dressing.

A simple fish canapé is arranged with sardines and eggs. As many eggs are boiled as there are to be canapés. When quite hard and cold the eggs are shelled and the whites and yolks chopped separately. On a thin slice of bread, slightly toasted, strips of sardines are placed diagonally from the center to the corners, and the spaces between are filled with the chopped egg, alternating the yellow and the white. French dressing is sprinkled over the combination and a little pile of mayonnaise is heaped in the middle. Serve canapés cold.

CUCUMBER SANDWICHES

To make the cucumber sandwiches shown in the photograph above this article, a bunch of chervil, tarragon, and parsley should be put into a saucepan, and cold water to which a pinch of bicarbonate of soda has been added, poured over them. When the water boils, the herbs should be taken out, drained, and mashed with the yolks of three hard-boiled eggs. To the mixture should be added a tablespoonful of butter, a pinch of celery salt, and a few drops of tarragon vinegar. Between rounds of freshly buttered bread, thin slices of cucumber which have been marinated in French dressing on ice are laid and the two slices of bread pressed together and a little rosette of the mixture described above dropped on top of each sardine. The sandwiches may be laid to overlap each other in a ring around a plate and the middle of the plate filled in with ice-cold olives, and with radishes which, after having been partially peeled to simulate petals, have been dropped into ice-water and made crisp.



A pond-lily is an inviting and fitting decoration for the fish canapé of caviar

FOR THE



HOSTESS

Fruit and Jell-O

The more accomplished hostesses have already discovered the dainty and delicious combinations of Jell-O and fruit that can be made in a minute, and the more elaborate dishes to which whipped cream or piquant sauces are added. These Jell-O desserts are about the only ones which the hostess can prepare satisfactorily without assistance, while the *magic* of the performance and the beauty of the finished dessert give the work a peculiar charm which many fortunate women recognize and enjoy.

Jell-O is made in seven *pure fruit* flavors, and all good grocers sell it at ten cents a package.

There is a little recipe book in every package.

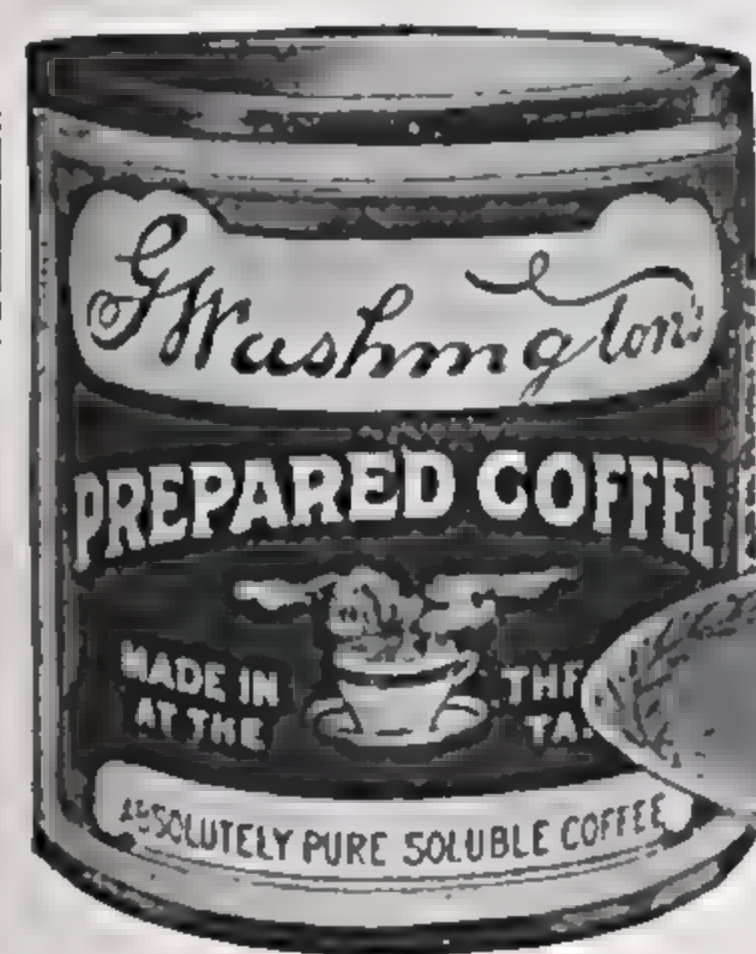
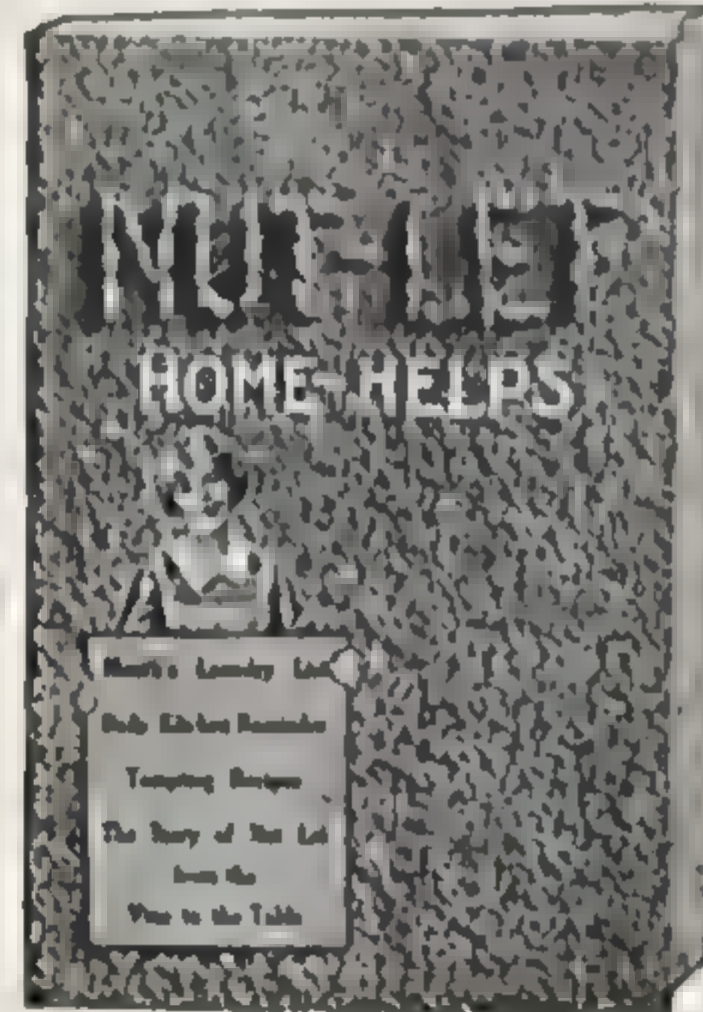
First Aid to the Hostess!

Send 10c for a Jar of Delicious
"NUT-LET" PEANUT BUTTER
 and a valuable booklet of
"HOME HELPS"

containing Monthly Laundry Lists, Daily Kitchen Reminders, Tempting Recipes, and facts you should know about NUT-LET, a wholesome product enjoyed by all and excellent for every occasion.

10c in silver or stamps, and your dealer's name, will bring you both. Send for them at once!

BOSMAN & LOHMAN CO. Norfolk, Va.



A BOON TO EVERY HOSTESS

Coffee—always delicious—always the same—every time—any place.

MADE IN THE CUP AT THE TABLE

Perfect
for the
Demi-
Tasse



TWO
SIZES

30c and 90c

AT ALL GROCERS

Instant Hospitality

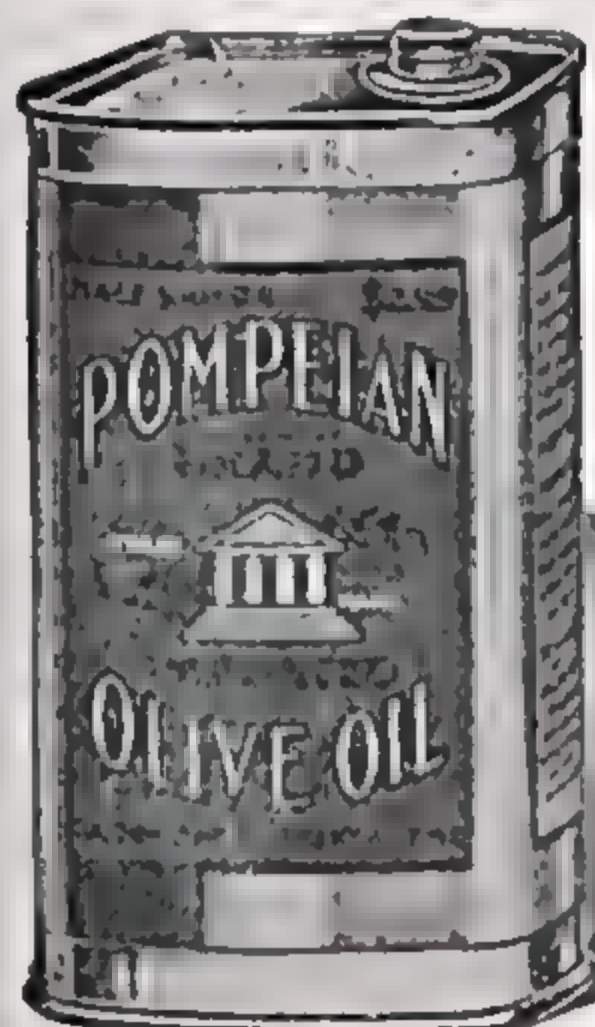
Nothing is more grateful than a *quick*, comforting beverage to a caller who is tired and, perhaps, chilled.

Whitman's **INSTANTANEOUS CHOCOLATE**

Simply stirred in hot milk, without boiling.

Any good grocer can supply you. Write for Booklet of recipes.

STEPHEN F. WHITMAN & SON, Inc., Philadelphia



"A dinner without salad is like a salad without Pompeian Olive Oil."

Pompeian Olive Oil is pure, sweet and wholesome. Olive Oil Facts and Pompeian Recipes will be furnished gratis upon request.

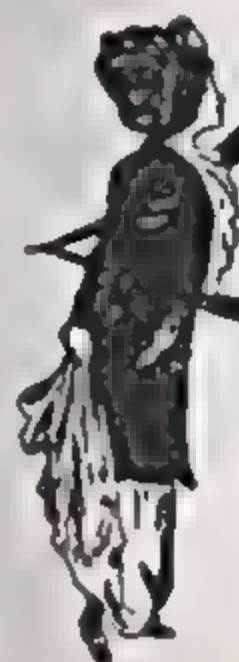
The Pompeian Co.,
Washington, D. C.



"EDUCATOR" STAMPED ON A CRACKER IS LIKE "STERLING" STAMPED ON SILVER — THE GUARANTEE OF STANDARD QUALITY AND PURITY

EDUCATOR CRACKERS

JOHNSON EDUCATOR FOOD CO. BOSTON MASS



Lady Betty's MARMALADES

Grapefruit-Orange

Orange and Pineapple-Orange

Made from choicest fruits and pure sugar.
Approved by Westfield Board of Health.

Sold by best dealers,
such as:

S. S. Pierce Co., Boston
Cobb, Bates & Yerxa, Boston
Park & Tilford, New York
Charles & Co., New York
Mitchell Fletcher Co., Phila.
Obrien & Co., Detroit

If your dealer cannot supply you we will send sample Jar (2 large portions) for 25c and your dealer's name,—or we will send you, postpaid, 3 full sized jars for \$1.00. Address

LADY BETTY

Beacon St.

Brookline, Mass.

CLYSMIC

KING OF TABLE WATERS

Sparkles a hearty welcome in the eyes of all the guests.

The dinner is a certain success when Clysmic abounds.

Armour's Grape Juice

The ideal fruit juice—pure, healthful, delicious.
Can be served in cocktail, highball or in various "cups."

Put up in quarts, pints or splits. Order by the case from your grocer or druggist.

The Armour Grape Juice Booklet (sent free on request) gives many ways of serving Armour's Grape Juice.

ARMOUR AND COMPANY, Dept. A-12, Chicago



The delicious flavor of pure maple in

TOWLE'S LOG CABIN SYRUP

makes it the favorite syrup in thousands of American homes.

Wheat cakes are always better with Log Cabin Syrup—and it's delightful on grape fruit, custards and puddings.

Send today for Free Recipe Book.

THE TOWLE MAPLE PRODUCTS CO.
Dept. A, St. Paul, Minnesota



Remember
the can.
Just Towle

KNOX

SPARKLING GELATINE

THERE is no limit to the number of good things to be made from KNOX SPARKLING GELATINE and KNOX ACIDULATED GELATINE (LEMON FLAVOR).

Each package makes FOUR PINTS (½ gallon) of jelly, and may be used in making

Desserts Jellies
Puddings Ice Creams
Sherbets Salads
Mayonnaise Dressing
Candies, etc.

With the ACIDULATED package try this new way of making



Veal Loaf

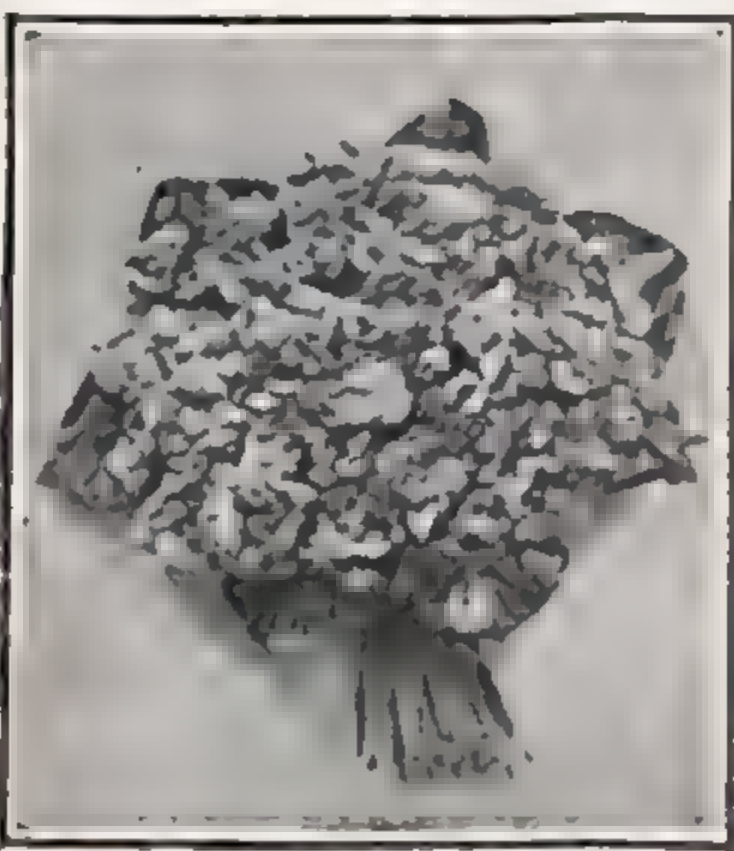
Soak 1 envelope of Knox Acidulated Gelatine and ½ teaspoonful of lemon flavoring found in Acidulated package in 1 cup cold water 5 minutes. Add 1 onion grated and 1 stalk of celery to 1 pint of rich stock well seasoned, and after boiling a few minutes strain and pour over softened gelatine. When jelly is beginning to set, mold in two cups of cooked and chopped veal, adding if desired, chopped parsley and pimientos. Slice and serve on platter.

Recipe Book FREE

for your grocer's name. PINT SAMPLE for 2 cent stamp and grocer's name.

CHARLES B. KNOX CO.

32 Knox Ave. Johnstown, N. Y.



GLEBEAS WONDERFUL FLOWERS

From Bohemia.
Known as Preserved Flowers

are described fully under Specialty Shops on page 22. The above Violets, \$2.50 Ex. Pd. For Gifts, Favors, or a Remembrance, they are charming. We pay expressage anywhere and guarantee safe delivery.

GLEBEAS INSPIRATION

The New Perfume to America. The real flower itself. Described under Perfumes, on page 21. Look for it. \$1 a bottle.

AUSTRO-HUNGARIAN CO.
4 West 33d Street New York

SEEN in the SHOPS

(Continued from page 62)

Fashions in shoes never change abruptly and seldom radically, but there is undoubtedly a gradual change toward what might be termed more ornate footwear. Ornate, in this connection, means merely the tendency toward light-topped high boots and combinations of leather and silk in low shoes; a patent leather vamp, for instance, combined with a dark-toned, heavy-ribbed, silk back. In low shoes for southern or summer wear, black patent leather or bronze vamps are combined with white kid backs and stitched in black or brown, as the case may be.

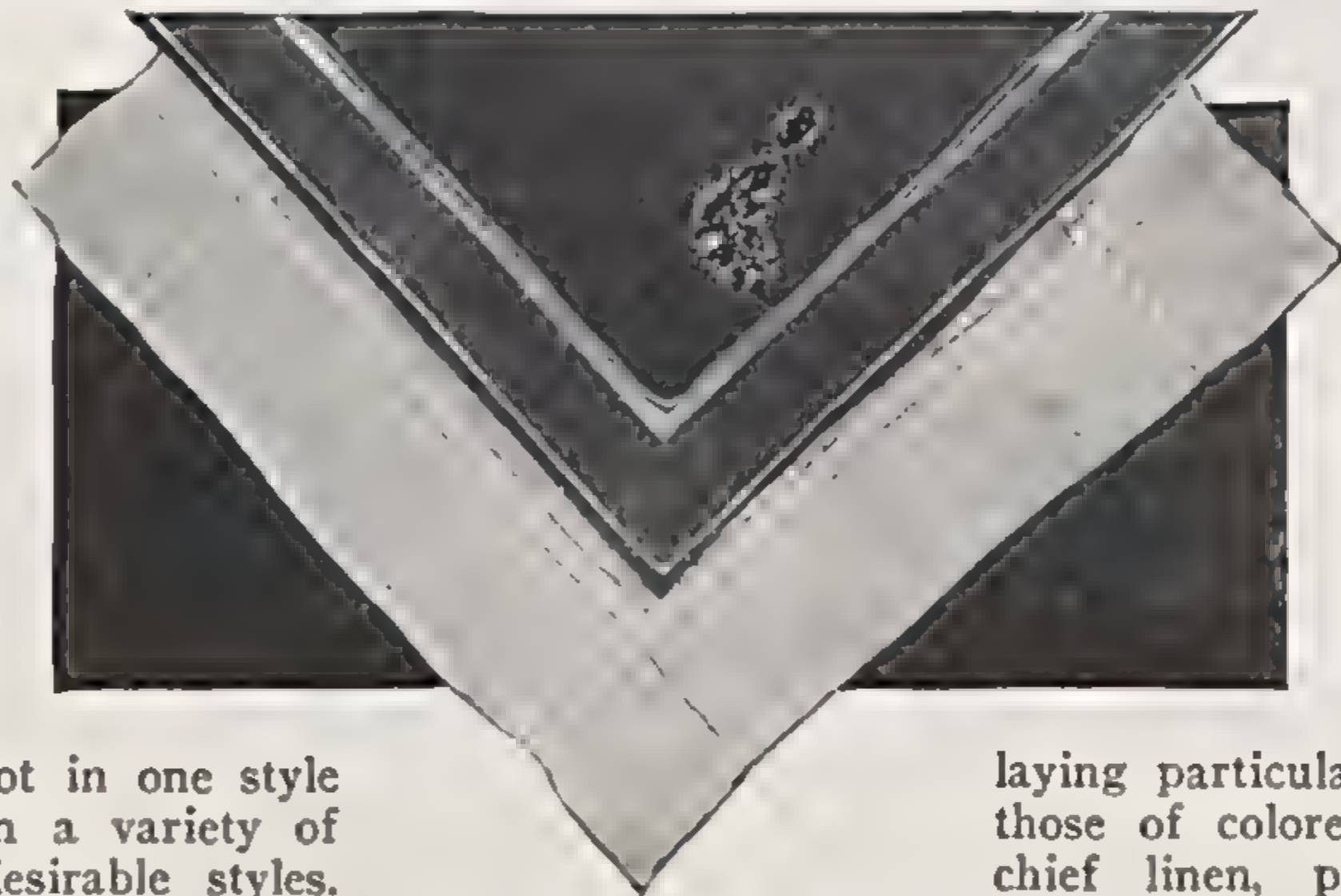
One bootmaker who really studies the desires of the public was making an enviable success, even when he was remotely situated. Now that he is located in a more accessible neighborhood he will become more widely known, for he has good business ideas. One of these, by way of example, leads him to carry in stock all sizes and all widths of shoes at all times. Size 1 AAA is a reality in



For once the shoe is on the other foot and Americans adopt a French slipper; \$5

rhinestone button on one side. In the two latter leathers it may be used for daytime wear. This is one of the few instances in which Americans have borrowed a French idea in footwear, for almost always the shoe is on the other foot.

It does not seem a far cry from boots and shoes to handkerchiefs when they are all considered in the class of accessories. The shops are showing some very lovely handkerchiefs just now and



Sophisticated exponents of the colored handkerchief fad; 50 cents each

his shop, not in one style only, but in a variety of the most desirable styles. The popular heelless gymnasium slippers, now so much in demand for fancy dancing, are sold there at \$1.50 a pair in vici kid and at \$2 a pair in satin. One of the best of the styles of footwear which he shows is illustrated in the pair of tan walking boots photographed at the bottom of this page. These have quite the appearance of men's shoes, have low heels, and yet have a decided arch which makes them comfortable and healthful to wear. Such details as the plain eyelet holes and the leather lacings are carefully treated. The leather is excellently soft, but heavy, and the shoes come in either tan or black. Satin slippers in colors to

laying particular stress on those of colored handkerchief linen, possibly because it seems that the usual summer vogue for colored handkerchiefs will be greatly augmented by the use this season of the

fashionable, colored handkerchief linen blouses and the gay touches of color that are to be seen in the linings of coats or the flowers on hats—any of which things logically suggests the color of the handkerchief to be carried. White handkerchief linen lends itself to such perfect dyeing that the loveliest tones, from soft rose to deep greens and blues, are available. A delicately colored handkerchief looks very smart when it is edged with a narrow, white, rolled hem, as illustrated in the top handkerchief of the group shown in the middle of this page. This handkerchief comes in a glove size in dark blue, dark green, light green, rose, tan, old-blue, lavender, or purple. Under it is shown an even newer exponent of the fad for colored handkerchiefs. Here the center is white and the fashionable, wide hem is simulated by a colored border that in turn is finished by the same attractive little hem used on the handkerchief above. Such handkerchiefs come in tan, lavender, blue, or pink.

The white handkerchief shown at the bottom of the group is an acceptable variation of the wide hem. Here two rows of hemstitching become a decoration.

Note:—Addresses of the shops will be furnished on request, or the Shopping Department of Vogue will buy for you without extra charge.



Mannish looking and flat-heeled are these walking boots, for \$5

Keeps After Opening

BLUE LABEL KETCHUP

Choice, red-ripe tomatoes, cooked lightly, pure spices, cider vinegar and sugar—all blended so carefully that the true tomato taste is retained. Prepared in sanitary kitchens by skillful chefs, Blue Label Ketchup is of unvarying excellence—comes to you in sterilized bottles, and is

Delicious—Appetizing—Satisfying

Contains only those ingredients
Recognized and Endorsed
by the U. S. Government

Ask your grocer for our Soups, Jams, Jellies, Preserves, Meats, Canned Fruits and Vegetables. They are—each one—equally as high quality and satisfying as Blue Label Ketchup.

Write for our instructive booklet "Original Menus." It will help you in solving that "next meal" question. A postal mentioning your grocer's name, and this magazine, will bring it.

Curtice Brothers Co.
Rochester, N. Y.



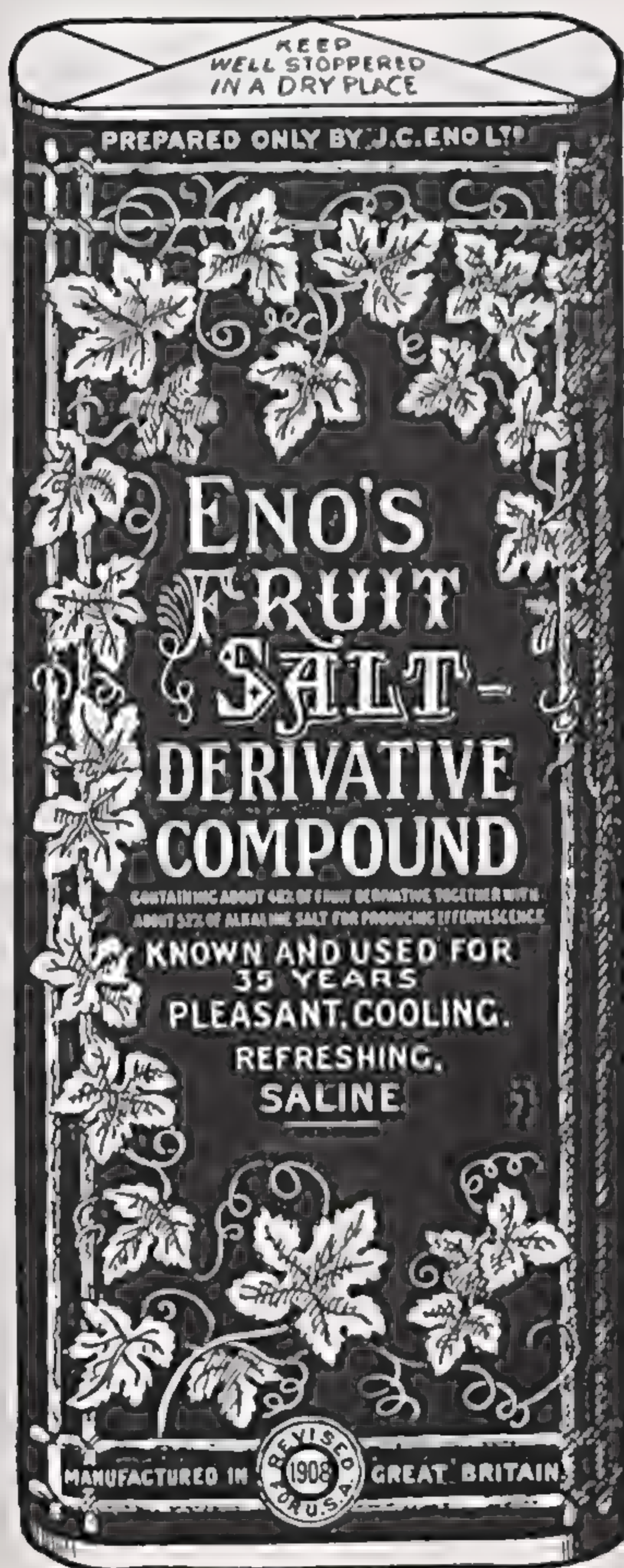
Planning the Family Meals

requires careful attention to proper drinkables as well as solid foods. The prudent housewife serves

Evans Ale

to facilitate the assimilation of the food partaken and make it into blood and brawn. There's more to EVANS' ALE than the pleasure of drinking it. Keep a supply at home—Your dealer or C. H. EVANS & SONS, Estab. 1786, Hudson, N. Y.

GREAT BEAR
Spring Water
Its Purity has made it famous



THE EVER-POPULAR HOUSEHOLD REMEDY

which has now borne the stamp of Public approval for OVER FORTY YEARS

ENO'S "FRUIT SALT"

(Derivative Compound)

Pleasant to Take, Refreshing and Invigorating

There is no simpler, safer or more agreeable aperient which will, by natural means, get rid of dangerous waste matter, without depressing the spirits or lowering the vitality.

IT IS VERY BENEFICIAL IN ALL CASES OF

Biliousness, Sick Headache, Constipation, Errors in Diet—Eating or Drinking—Thirst, Giddiness, and Feverish Conditions of the System.

It is everything you could wish as a Simple and Natural Health-giving Agent.

It can be safely used every day even by invalids and children.

The best of all household remedies at all times.

Gentle and safe in its action, it does not cause griping or weakness. Always keep it in the house or in your travelling bag, in readiness for emergencies.

PREPARED ONLY BY

J. C. ENO, Ltd., "Fruit Salt" Works, London, S.E., England

Sold by all Druggists and Stores throughout the World.

Wholesale of Messrs. E. FOUGERA & Co., 90 Beekman Street, New York City; and of Messrs. JAMES BAILY & SON, Wholesale Druggists, Hanover Street, Baltimore, Md.

"Just Nature's Way"



My Beauty Exercises

will make you look Younger and More Beautiful than all the external treatments you might use for a lifetime. My system removes wrinkles and lines, draws up sagging muscles, firms the flesh, rounds out the thin face, makes the complexion fresh as in girlhood—without massage, vibration, astringents, plasters, chin straps, or any appliances whatever—Just Nature's Way. I teach you a method for life.

My system not only reduces double chin, but it LEAVES THE MUSCLES AND FLESH FIRM AFTER THE SUPERFLUOUS FLESH HAS BEEN WORKED AWAY. The too thin neck can also be beautifully rounded and hollows filled out.

No matter how tired, five minutes of my Facial Exercise will freshen your complexion and give it a most exquisite coloring.

Write today for my New Booklet on Facial Beauty Culture, Body Culture and New Beauty Suggestions—FREE.

KATHRYN MURRAY

Dept. V-34

209 State Street Chicago

The First Woman to teach Scientific Facial Exercise

How to protect your skin from March winds

"The reason for chapping is that the skin, because of unnatural dryness, loses its power of resistance. Like a piece of dry leather, it cracks and breaks under conditions that it endures without strain when lubricated."

—Wm. Allen Pusey, Prof. of Dermatology, Univ. of Illinois.

By forethought and intelligent care, you can keep your skin exquisitely smooth and soft even during rough March weather.

With Pond's Vanishing Cream, you can protect your skin, and thus prevent chapping, or you can restore its pliancy and smoothness. With a light application before going out, you can protect it from the raw winds which whip out its elasticity and make it rough. If your skin has already become chapped, often you can remove any roughness in one application!

Pond's Extract Company's VANISHING CREAM

Write us for dainty sample, or send 4c in stamps for generous trial tube.
Pond's Extract Company, 127 Hudson Street, New York City.

POND'S EXTRACT

"The Standard for 60 Years." Particularly for those everyday injuries such as cuts, bruises, burns, etc. Trial bottle mailed for 4c in stamps. Also Cold Cream, Talc, Tooth Paste and Soap.



Why I use a Bissell Sweeper



One woman's reason—

"There is a familiar saying that if you have found a good thing, why push it along. Well! I truly have found a gem in your delightfully easy and noiseless Carpet sweeper. Knowing how many nerve worn and tired women there are, as help seems less available today than ever, I should feel selfish did I not send in an endorsement of same, that others may be benefited by its use. I can sweep many rooms without the least fatigue, and no one would know that the sweeper was in operation. A two year old could run it.

"Quote me as being,
"Your well pleased,
Mrs. James Wright"

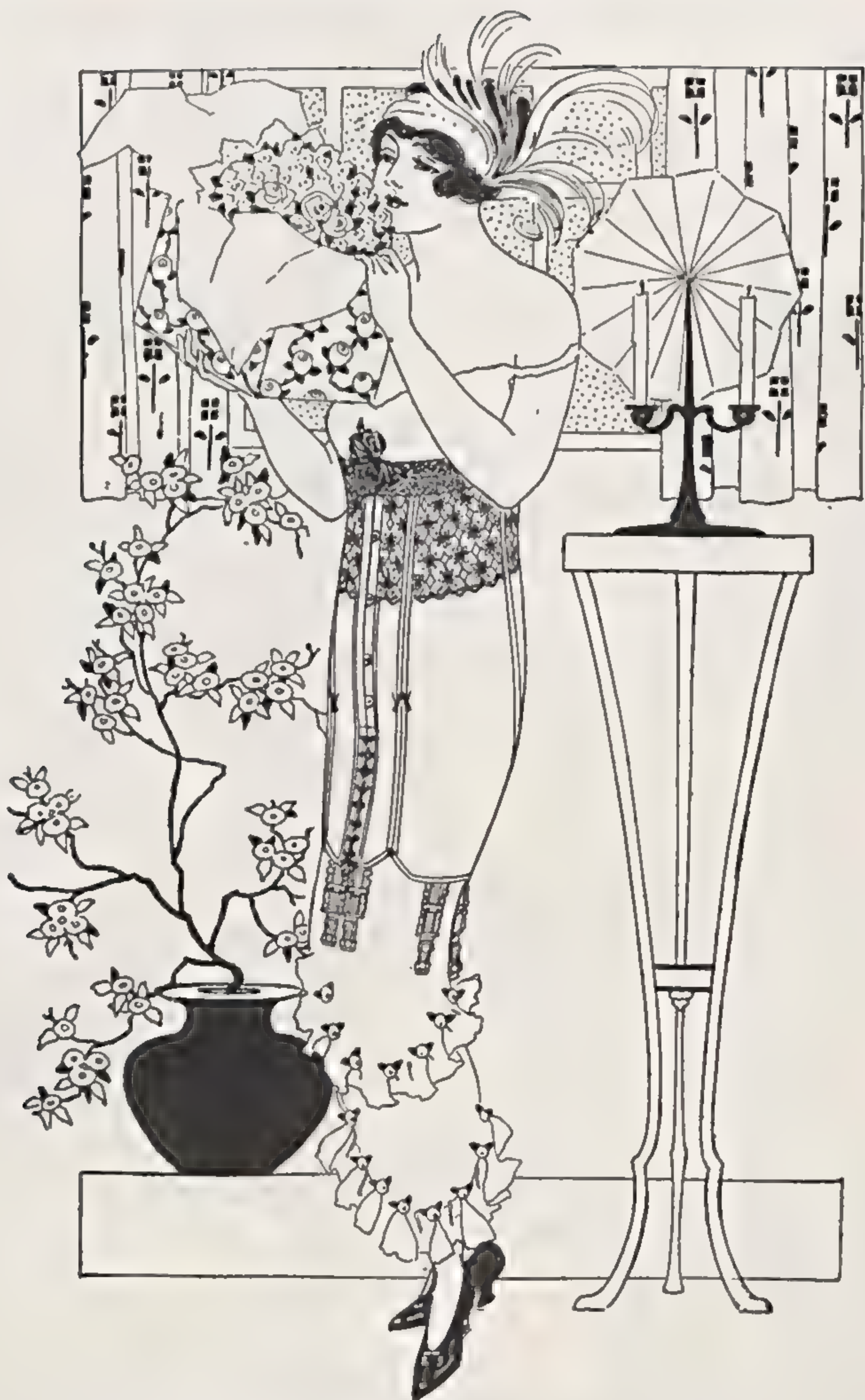
BISSELL'S

"Cyclo" BALL BEARING

Carpet Sweeper

is the handy, inexpensive cleaning device for every day use, and added convenience is secured by having an extra sweeper for upstairs. Prices \$2.75 to \$5.75 at all dealers. Booklet "Easy, Economical, Sanitary Sweeping" mailed on request.

Bissell Carpet Sweeper Co.
Grand Rapids, Mich.



Style H-2800 is for the average figure. The materials are pink, attractively arranged. The upper part is fancy brocade and the skirt is of plain material, satin finished. The trimming is lace feather-stitched on fancy ribbon. The front length is 17 inches; the 10 inch front clasp has white enameled eyelets. The entire length of back is 21½ inches; the back wires are 16½ inches long with featherbone below.

THE surest way for you to get exactly what you want in a corset is to ask for Le Revo, Society's Corset.

You'll see a real creation; a garment which possesses all the features demanded by Fashion, and the excellence demanded by good taste and knowing what you want.

Le Rêvo, Society's Corset, is made with just one idea: to produce as fine a corset as it is possible to make. The designs come from Paris; the materials are imported, the best we can find; the workmanship is costly.

Le Rêvo Corsets are for women who buy slowly, carefully, expecting the best in every detail and demanding it. They cost more than the kind bought by the woman who is satisfied with anything; of course.

Le Rêvo
Society's Corset

The Kabo Corset Company
New York Chicago San Francisco

EXCERPTS *from* GARDENS

Mlle. Mathilde Sée Culls Bouquets of Flowers from Gay French Gardens and under Her Skilful Touch They Bloom Afresh on Canvas



By birth of an ancient and noble family and by profession a flower painter is Mlle. Sée

prevails. Fruit is heaped in profusion on an old Sèvres plate, perhaps, and bunches of fragrant violets stand in a green jug on a table. These are being used as models, and one must be careful not to mistake some of the canvases leaning against the walls for real fruit and flowers.

AN ARTIST'S STORY

The story of Mlle. Sée is the story of many another woman, especially in France. She is of an ancient and noble family, and grew up to anticipate a life of luxury and ease. Then came the War of 1870, which changed everything, and the girl who had painted fruit and flowers only for the pleasure of it found herself obliged to turn her talent to

THE work of Mathilde Sée, the celebrated flower painter, adorns the homes of thousands of people and ornaments the salons of many art collectors. Lillian Russell, who is a friend of the distinguished painter, and one of her many ardent admirers in this country, possesses quite a collection of Mlle. Sée's dainty canvases depicting the gardens of France, and she is constantly adding to her treasures. Other Americans who admire Mlle. Sée and patronize her work are Mr. Seligman, the well-known collector; Mr. Brice, Mrs. F. Blumenthal, and Mrs. Rutherford.

supporting herself and her mother. There are no more capable women in the world than Frenchwomen, and their adaptability under necessity is really startling. Mlle. Sée has not only cared for her mother and kept the little family together, but she has upheld her social position in Paris, the position which was her natural inheritance by right both of birth and education.

A DIVERSITY OF TALENTS

Mlle. Sée is often seen at the races in the afternoon surrounded by her friends, who seem to be legion. This charming and versatile artist is also an active factor in the literary world of Paris; she is seen at the premières of all the important plays, and her work as a journalist has been another indication of unusually diversified ability. If it is a question of a bazar for some charity, no one is more in demand to help cajole money out of the pockets of willing victims than is Mlle. Sée.

Mlle. Sée lives with her mother in a charming apartment in Neuilly, a suburb of Paris, and to go there on a dreary day and close the doors is to forget the gray atmosphere outside, for one is surrounded by hundreds of pictures—vases of flowers and baskets of fruit—all in a setting of ancient furnishings. It is like walking through a beautiful garden filled with light and color, one in which an atmosphere of happiness

With Madeleine Lemaire, Mlle. Sée divides honors at the exhibitions, and the two are quite worthily considered the first flower painters of the day.



That Mlle. Sée is an indefatigable worker is evidenced by the number of canvases in her exhibit at the Galeries Georges Petit



Frocks, Blouses,
Separate Skirts and
Novelty Wraps,
Distinctive in Style, to
tempt the most fastidious.
We invite your Criticism

Meüller — Graves
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SPRING STYLES

Established
Over 30 Years



Hand Made

Newest models—capably made for men
and women who want footwear of known
superiority. Styles a full season in ad-
vance of other shops.

Frank Brothers THE
FIFTH AVENUE
BOOT SHOP

224 Fifth Avenue (Between 26th and 27th Sts.) New York

Je suis enchanté que le charme
subtil du parfum "Djer-Kiss"
soit si vivement apprécié par
toutes les dames de goûts distin-
gués. —Kerkoff, Paris.

TRANSLATION: "I am grati-
fied that the subtle charm of
Djer-Kiss Perfume so instantly
appeals to all women of re-
fined tastes."

"Djer-Kiss"

Made by Kerkoff in Paris for
every feminine toilet requisite.

Djer-Kiss Perfume Djer-Kiss Sachet
Djer-Kiss Face Powder Djer-Kiss Toilet Water
Djer-Kiss Talcum Djer-Kiss Soap

A sample of the perfume and face powder
will be sent on receipt of 10c. Try them.

ALFRED H. SMITH CO.
37 West 33rd Street New York City



UTICA Sheets and Pillow Cases



BEING torn for hemming, "Utica" ready-
made Sheets and Pillow Cases iron
straight and smooth. Because of their fine laundering
qualities and long wear, Utica Sheets and Pillow
Cases have been standard for over sixty years.

Sold by dry goods stores everywhere.

UTICA STEAM & MOHAWK VALLEY COTTON MILLS, Utica, N. Y.

Established 1848. Times change, but "Utica" remains a Standard.

SMART FASHIONS for LIMITED INCOMES

(Continued from page 59)

a summer dancing frock, for its early destruction is foreordained, and excellent copies or adaptations of French models can be bought at the ready-made shops very reasonably. One successful taffeta frock with a tulle tunic has been selling for \$29.50, in white or colored silks.

DAYTIME TAFFETAS AND VOILES

Taffetas for general daytime wear come in the pin-check effects that are to be universally favored. Green, purple, and brown, with black are all popular combinations, as well as combinations with blue, which is always a standard color. Gowns of these taffetas will serve throughout the hottest season, and should be so made as to be worn with adjustable lingerie frillings at the neck. All the shops are now showing sleeveless guimpes in various washable materials, with the new Gladstone collars. With two such guimpes, so a fresh one may be put in at a moment's notice, a gown is always ready for almost any daytime function.

For a summer luncheon dress, bordered voiles are excellent. They come in plain white or in dotted patterns, with borders that are not very wide, but are brilliant in color. One piece of voile dotted in blue has a band at the bottom of orange, red, green, and blue, so blended that at a very short distance the various colors can hardly be distinguished.

WASH SKIRTS AND THEIR MATERIALS

Never have models for wash skirts been more in demand than they will be this season, for many smart women have adopted such skirts as a kind of hot weather, morning uniform. The three skirts shown in the illustrations on this page were models shown at exclusive shops. Of materials for such skirts there is a large variety, for practically all the new weaves are shown in white fabrics. Washable honeycomb cloth comes in several weights, and there are various new patterns of piques that are excellent. Some tailors favor plaids and checks for tennis skirts, and for these there is a checked piqué that is particularly good. Cotton duvetyn in white is also popular.

At the left of the group at the bottom of this page is sketched a skirt model that has been seen during the past two seasons, but one which is so satisfactory that it has become a standard model.

The material is a piqué with the cords about half an inch apart. The back is cut with two shallow plaits that are turned under and stitched down for a few inches; their flare below the stitching gives just fullness enough to make a graceful outline. Striped white cotton ratine is used in the upper model, which has a particularly well cut tunic. The bullet-shaped buttons are of ivory colored bone with a high polish, and are set in buttonholes accentuated by a cording at the edge. This model is an excellent one for a white serge skirt as well as for a wash skirt. The skirt sketched at the right of the group is unusually smart. The design may be carried out very successfully in white cotton duvetyn with buttons of the material. In the skirt sketched a straight girdle of the material forms a deep yoke at the back, and two sash-ends, which are also of the material, fall across it and are weighted to hang in place.

FOR THE SPORTSWOMAN

The shopper who will take the trouble to browse around in the shops just now when the spring showing is at its best will find many a bargain in winter goods that can be put away for next year. An entire country equipment can be bought for half its original price—sweaters, woolen caps, and scarfs in their array of bright, warm colors. A white skating scarf with a green border and heavy fringe, is offered now for \$2.50; the original price was \$5. Such a saving as this is worth a good deal. At the glove counter there are splendid values in fur lined and woolen gloves. For the baby of the family there are mittens and tiny gloves at such ridiculously low prices that they are almost given away.

When they first appeared, silk sweaters were very high priced, but now they range from \$17 upward. They come in any color, but according to her plan of simple dressing the clever woman will keep to a preordained color scheme even in the details of her wardrobe.

Note.—To make this department of greater value to the woman of restricted means, Vogue will cut to order, in the stock sizes of 34 to 40 bust only, patterns in this department at \$1 for the skirt, jacket, or bodice; \$1.50 for a three-quarter-length coat, and \$2 for a whole suit or gown.

In serge or in a washable material the tunic design is a good one for the odd skirt

A model of established popularity adapted to the new corded weaves or wide-wale piqué

A separate skirt which with the simplest means achieves both smartness and novelty

IMPROVE YOUR COMPLEXION



CUTICURA SOAP

Assisted when necessary by light touches of Cuticura Ointment does much to prevent pimples, blackheads and other unsightly eruptions, and promote permanent skin health.

Cuticura Soap and Ointment sold throughout the world. Liberal sample of each mailed free, with 32-p. book. Address "Cuticura," Dept. 133, Boston.



Your Brassiere

Should be made of lace and tape, giving the necessary support without unnecessary material. THE FAIRY BRASSIERE is so light in weight and so perfectly fitted to the figure that it is ideal for Spring and Summer wear.

It is cut so low in back and the shoulder straps arranged so cleverly that an extremely low gown can be worn without its showing. It is adjusted by means of laces in the back.

THE FAIRY BRASSIERE can be purchased at all the best department stores, or will be sent direct on receipt of price, \$1.50. ALSO FAIRY REDUCING BRASSIERE

Wright & Co.
71 West 23rd Street New York



Send 4¢ for Sample of

BULL'S EYE Toilet Vinegar

JEAN VINCENT BULL'S EYE
IMPORTED FROM FRANCE
Incomparable for softening and whitening the skin—invisibly refreshing in the bath.

At Toilet Dept. of all First Class Drug & Dept. Stores
17 W. 24th Street New York City

Maurice Levy

INVITATIONS, ANNOUNCEMENTS
Wedding Stationery and Stamped Visiting Cards and Correct Styles from an Elegant Shop at Moderate Price. Samples upon request.
LYCETT, 311 N. Charles St., Baltimore, Md.



Dorin's Rouge Framboise

(Raspberry shade)

gives that Ruddy Glow of Robust Health to the complexion. This new shade prepared by

DORIN, OF PARIS

originator of the famous "La Dorine," Rouge "Brunette," etc., has the delicate perfume, cake form and convenient box with puff, that characterize all Dorin's preparations.

Standard size, per Box 50 cents
Fancy boxes in many styles with mirror 75c to \$1.00

Brocard's "Milaja"

(La Charmante)

is a Russian perfume prepared by the famous Societe Brocard of Moscow. It has a particularly delicate and lasting fragrance and may be had in Extract \$1.75, Eau de Toilette \$1.35, Poudre de Riz 50c, and a very fine quality of Toilet Soap 30c.

Papier Poudré "Lehcaesor"

is a delightful accessory to "Miladi's Toilet"

A leaf from this little book of delicately perfumed toilet powder, spread on soft especially prepared paper, passed over the face or hands with a gentle pressure removes all dust and grease, leaving a soft bloom and a refreshing feeling to the skin.

Made in two sizes, to fit the Purse, and four shades—White, Rose, Rachel and Sunburn Tint.

25 and 50 cents

At the leading druggists and department stores everywhere at moderate prices.

"Sold at your favorite shop"

Would you like this

"NULLOS"

Bridge Score Pad?
(Illustrated below)

Printed in colors, with the latest rules, including the new declaration, "Nullos"; it will be gladly sent to anyone on receipt of 10 cents in stamps or coin, to cover the cost of mailing.

If any of our importations are not readily obtained send to us direct enclosing remittance at above prices and we will send you the Bridge Score Pad Free with an order of \$1.00 or more.

F. R. ARNOLD & CO.

Sole Importers

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Hats of the Unusual Sort

Produced by
MOORHEAD AND JARDINE CO.

Specialists in
High Grade Tailored and Semi Dress Hats

Exceptional designs in smart reproductions and adaptations of French Models portraying the modes of the moment.

Our styles are especially produced for the exclusive trade who demand the unusual in design, material and workmanship.

You will find these hats on display in only the smartest shops and best departments.

MOORHEAD AND JARDINE CO.
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Nardi

Announces new departure affording unique opportunity to procure
READY-TO-WEAR
RIDING HABITS
for JUNIORS

of highest grade materials in exclusive patterns specially imported for children.

These habits are made under the personal supervision of Mr. Nardi and in every detail of cut, workmanship and correctness of style, measure up to the standard of the NARDI custom-made habits.

SIZES 6 to 14 years
Prices as low as those that prevail for children.

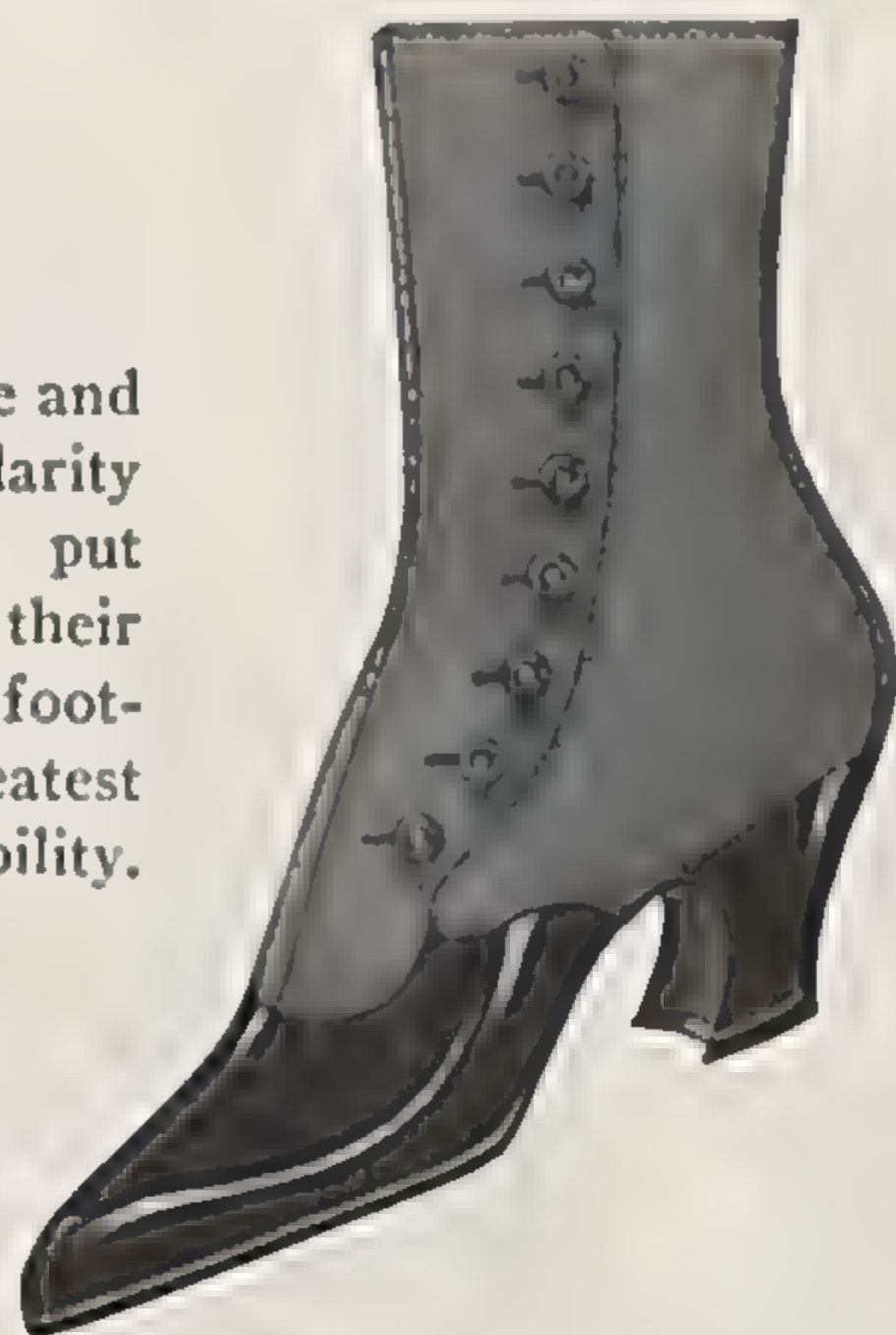
Send for catalog of newest models

NARDI BUILDING
73 West 47th Street New York

ESTABLISHED 1857

Andrew Alexander

548 Fifth Avenue, New York



The modern costume and the universal popularity of dancing have put skilled workmen on their mettle to produce footwear of the greatest lightness and flexibility.



These features are exemplified to an unusual degree in the graceful new models shown here from our extensive stock of early spring styles.



Forerunners in style since 1857, our country-wide patronage is largely due to recognition of our ability to combine style with serviceability at moderate prices.



An exceedingly efficient Correspondence Department is at your service to render information regarding the new styles or to select and forward requirements by mail.

COVERLEY CLOTHES



KNITTED SPORTS COATS

Not ordinary sweaters, but dainty light weight garments. The newest things from abroad for the coming Spring and Summer. Exquisite colorings.

Scotch made Silk, Cashmere and Shetland coats from \$6.50 to \$37.50.

Swiss hand made Silk, Angora and Shetland coats from \$4.00 to \$40.00.

Sports shirts made like a man's for Golf, Tennis and country wear in China Silk, Viyella Flannel and Oxford Shirting from \$4.50.

Write for Coverley Catalogue

SPALDING · FIFTH AVENUE

BETWEEN FORTY-THIRD AND FORTY-FOURTH STREETS



HOW FASHION FASHIONS DOGS

(Continued from page 53)

first rank are the tousled *loulou*, the Japanese spaniel, and the griffon of Brussels. Then come the wire-haired fox-terrier, the light gray or tawny Aberdeen; the Brabant terrier, the saucy schipperke, the taciturn King Charles, and his relative whose white coat is spotted with orange, the Blenheim; the supple Yorkshire, the Chinese chow; and the French bulldog—than which nothing could be less Gallic. It would be possible to enumerate the distinctive points by which each of these breeds is recognized, but the descriptions would be long and detailed. A few specimens of dogs of fashion are photographed with their famous owners in the illustrations of this article.

PART OF A FASHION SCHEME

There are other effects of fashion which are less fortunate and which give women an unnatural point of view toward their pets, and make one wish to defend the dog against mankind. When snobbishness and the love of dress interfere, fashion, in such a matter as this, becomes detestable. How can those who love dogs and who know the devotion of which they are capable endure to see them reduced to a patch of color, placed upon a skirt or made to walk beside it, to enhance its tone? This is no exaggeration. You will see, often enough, upon the knees of some elegant dame a ruby spaniel, for example, which she never caresses and to which she pays no attention, but which she makes lie there simply because this little cousin of the King Charles has a reddish coat, and the warm color of his fur brings out magnificently the color of her gown of emerald green. When the gown is laid aside the dog goes with it. Lucky for him if he is not packed up in a box along with the artificial flowers and the

other accessories of the feminine toilette.

To my way of thinking, there is more humiliation in all this for the woman than for the poor little dog degraded to the rank of a piece of dead fur. Yes, dead fur; because when made use of for this purpose it is unnecessary that the little dog of fashion should be alive. He might quite as well be stuffed. In fact, such a practical and economic solution has already been recommended by an authority on dress. The idea will be to have a costumer make lap-dogs to order. In this way my lady may have a dog for each costume, which will provide exactly the harmony or contrast in color she desires.

There will be nothing left, of course, but the appearance of a dog, but what difference will that make, since nothing about a dog amounts to anything except his color and his shape?

THEIR BRIEF SPAN—AND THEN?

To these little dogs fashion is very cruel. Another season and they will cease to please, if it should no longer be smart to carry them under the arm. And what is to become of them? They will be gotten rid of, of course, for no twinges of remorse will make their inconstant mistresses hesitate to cast them off. A mere fur, it is easy to put it out of sight—pack it up in camphor and forget about it!

But a dog is alive—that is where the trouble comes! Into what hands may these pretty little creatures fall, born to live on silken laps and pillows, and accustomed to a life of luxury? What will be their wretchedness when they find themselves in the country, in the home of the relatives of the chambermaid or in the stuffy cottage of the gardener! There will be nothing then for them to do but to die of consumption.

A WORD to the WISE HUNTRESS

AN English writer on "Manners in the Hunting Field" has a good deal to say upon the subject of gates and their management—or rather mismanagement—especially by women. The suggestions would seem to be valuable for all women-riders, regardless of whether they hunt or not. This critic is particularly severe upon a woman's way of opening a gate by trying to lift the latch with the crop in the wrong hand, and thus pulling the gate open against the horse's head. The result is not only delay to those following, but danger to the gate-opener from the sudden backward start of the horse as gate or crop—one or the other is inevitable—hits him a blow on the nose.

If a gate opens to the left, the proper thing to do is to take the crop and poke at the latch with the left hand, and vice versa, at the same time swinging the horse to one side far enough to allow the gate to swing back. Also, when fol-

lowing through a swinging gate, the crop should be ready in the hand nearest the gate in order to give it a push back for the benefit of those behind. On foot a person would naturally hold or swing back a door for those following. The same rule should hold on horseback for gates. Women seem to be great offenders in matters of courtesy out-of-doors. The care for another's property for instance, if not a matter of principle, should surely be included among one's habits of courtesy. A woman who would never think of taking what belonged to another will ride recklessly through a planted field with never a thought of the cost in time and labor, and the future crops she is most certainly stealing from the farmer who often can have no redress because of his ignorance of the destroyer.

If women go in for sport with men, they should adopt the strict sense of fairness which is one of the distinctive marks of the true sportsman.

Reduce Your Flesh

It can be quickly and easily accomplished. For every part of the body we have a specially designed article in

DR. WALTER'S FAMOUS Rubber Garments

FOR MEN AND WOMEN

By inducing perspiration these garments cause the safe and speedy reduction of all unnecessary flesh. They cover the entire body or any part. They are endorsed by leading physicians.



BUST REDUCER, \$5

Made of Dr. Walter's famous flesh-reducing rubber with coutil back. The reducing qualities of this garment are remarkable, at the same time it gives added comfort and style.

Rubber Elastic Bust Reducer, \$3

Made of dainty, white rubber webbing—delightful support with or without corsets, reducing the figure from 3 to 4 inches at once.



CHIN REDUCER AND WRINKLE ERADICATOR

Price, \$2.00 each

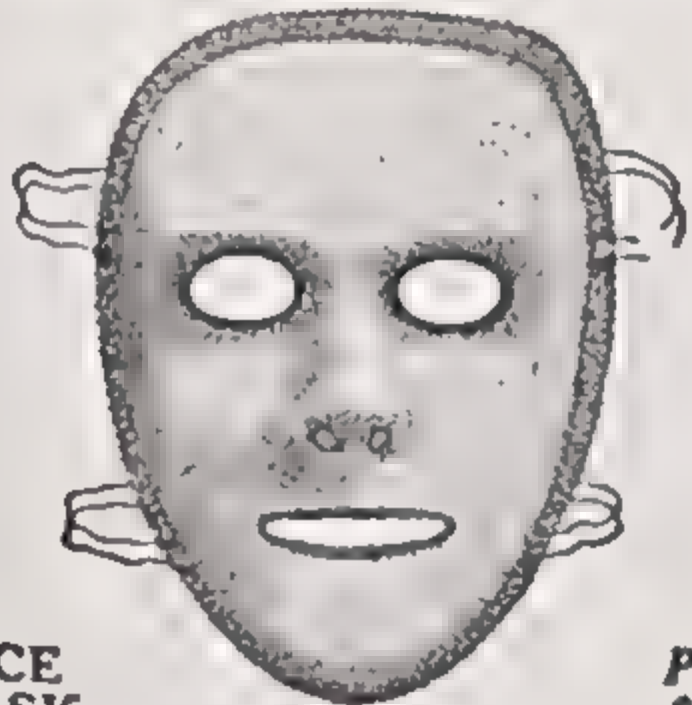


DR. WALTER'S SLIP-OVER, \$6

Made of strong rubber elastic webbing. Worn over the corsets and reduces the thighs at the same time increasing comfort to a startling degree.

Made to your measure, price \$6 up
Perfect fit guaranteed

Rubber Elastic Webbing "Slip-Ons," \$8 up



FACE MASK

Price \$5.00

No cosmetics required. Excellent for bleaching the face.

GLOVES TO ELBOW Price, \$5.00

Write at once for further particulars.

DR. JEANNE WALTER

Inventor and Patentee

Dept. A, 45 W. 34th Street, New York

Too much cannot be said for the beauty, elegance and durability of PHOENIX SILK HOSE

Well-groomed people wear silk hose because of its luxurious "feel," its style and elegance. The wisest among them wear Phoenix Silk Hose because it is long-wearing as well as stylish.

If you want the utmost in appearance and satisfaction, buy Phoenix Silk Hose.

Made of absolutely pure-dye thread silk of best quality.

WOMEN'S
(in 40 shades)
75c to \$2 Pair

Can be had
in out-sizes

MEN'S
50c to
\$1 Pair

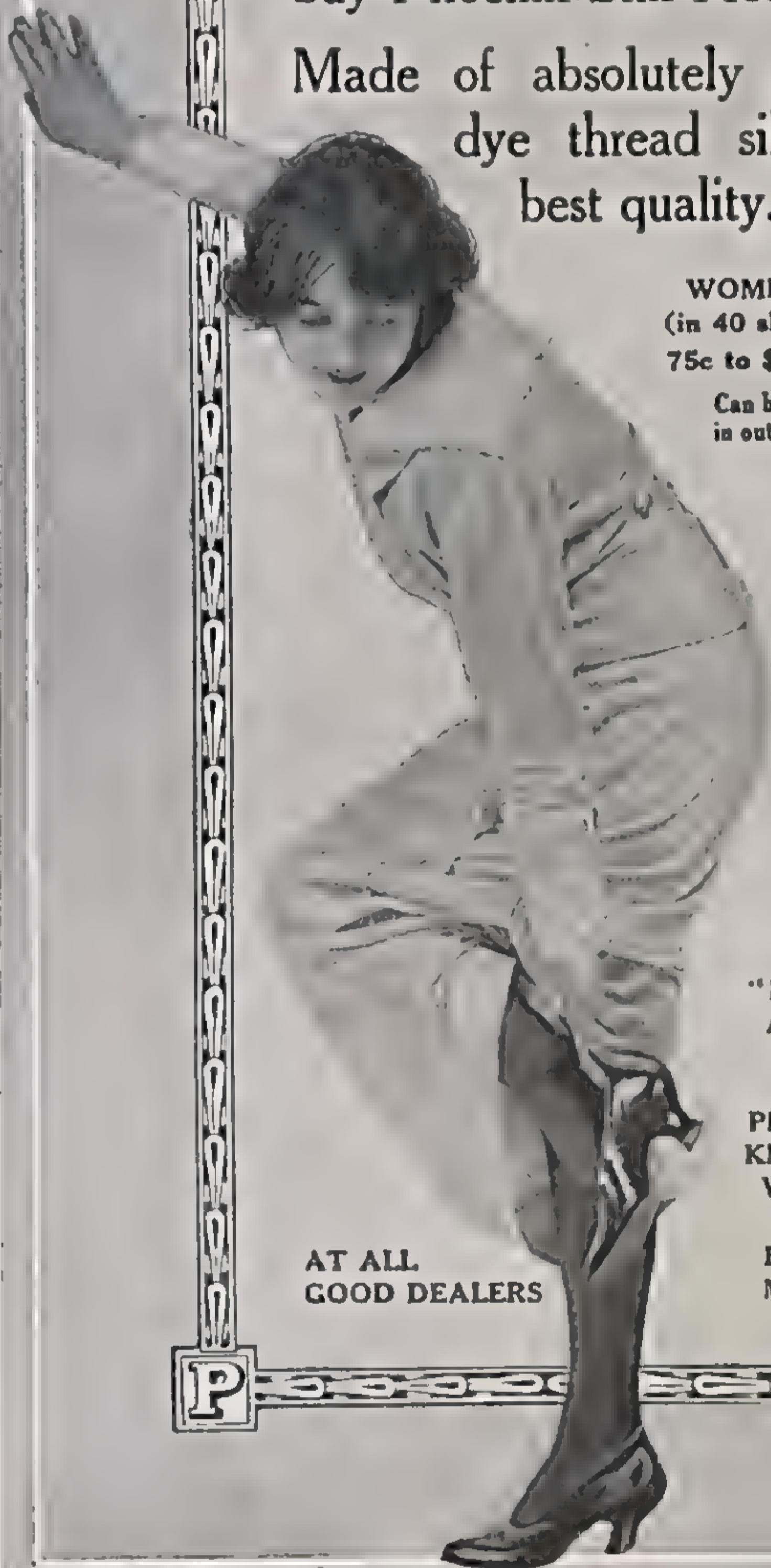
"Made in
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PHOENIX
KNITTING
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AT ALL
GOOD DEALERS



Reduce Your Flesh

Wear my famous Rubber Garments a few hours a day, and your superfluous flesh will positively disappear.

DR. WALTER'S FAMOUS Rubber Garments

FOR MEN AND WOMEN



CORSAGE

This garment can be worn comfortably under the corset—reduces the bust, hips and thigh.

NECK AND CHIN REDUCER \$3.00

Shown in the illustration above

The medicated rubber restores the wrinkled and saggy muscles to a firm, healthy condition. It not only removes the wrinkles, but draws out all impurities from the skin. The small articles are adjustable and fit anyone—no measurements are required.



GIRDLE PANTS

Reduces the limbs, hips, abdomen and as far above the waist-line as desired. Can be worn under the corset all day without the slightest discomfort.

Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing the flesh anywhere desired. Invaluable to those suffering from rheumatism.

Write at once for further particulars.

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Inventor and Patentee

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168 Geary Street, Philadelphia Rep.: Mrs.
Kammerer, 1029 Walnut Street, Chicago
Rep.: E. Burnham, 138 No. State Street.



Klein's Glycerine Hungarian Soaps

THE delicate fragrance of the spring blossoms themselves is suggested by these exquisite soaps from Hungary—lilac, lily-of-the-valley, rose, violet and benzoin.

The smoothness of this transparent soap comes from the pure glycerine that it contains, beneficial to the skin as it is pleasant to the touch. None others are as soothing and curative as Klein's Hungarian Glycerine Soaps.

Each long bar at 30c. breaks readily into four cakes of convenient size. Square cakes at 15c., three in a box for 45c. The Bath Tablet for 25c. is just right to grip and hold securely in the bath.

Sold by leading dealers. Three trial tablets, 5c. Send for them direct to us.

PARK & TILFORD
529-549 W. 42d St., New York
Sole Agents

Burby

534 Fifth Avenue New York

French importations in millinery and novelties portraying the Spring and Summer tendencies. Styles now ready.

Agents for Burbyotte, the non-inflammable and stainless glue—indispensable to all millinery workrooms. Price \$1.50, in quart cans.



Columbia Corsets

THESE beautiful corsets are complete for the season 1914. There are boneless, tricot, also chamois cloth styles in addition to the favorite boned models including the dancing corset and many new-comers.

Prices, \$1.00 to \$15.00 per pair. All corsets sold direct from the manufacturer to wearer. Send for 1914 corset style book, FREE upon application.

COLUMBIA CORSET COMPANY
45 LaGrange Street Worcester, Mass.

On HER DRESSING-TABLE

IT is not surprising that the latest phase of house decoration, that of the Viennese School and Martine of Paris, should find reflection in the appointments for the dressing-table. Black frequently forms the background or the accenting medium for courageous splashes of vivid color. Witness here, at the bottom of the page, a series of a certain Paris perfumer in which sachet, face powder, and extract are presented in the latest manner. Each cylindrical box is covered with black satin, except for the top, which has a black-and-white stripe with a green and red Poirer rose glowing thereon. The lining is of emerald green satin, upon which rests a green sack of face powder (\$7.50), a box of sachet (\$6.50), and the extract in a squat bottle with a carved stopper (\$10.75). The perfume possesses a clear, almost fruity scent that is quite delightful.

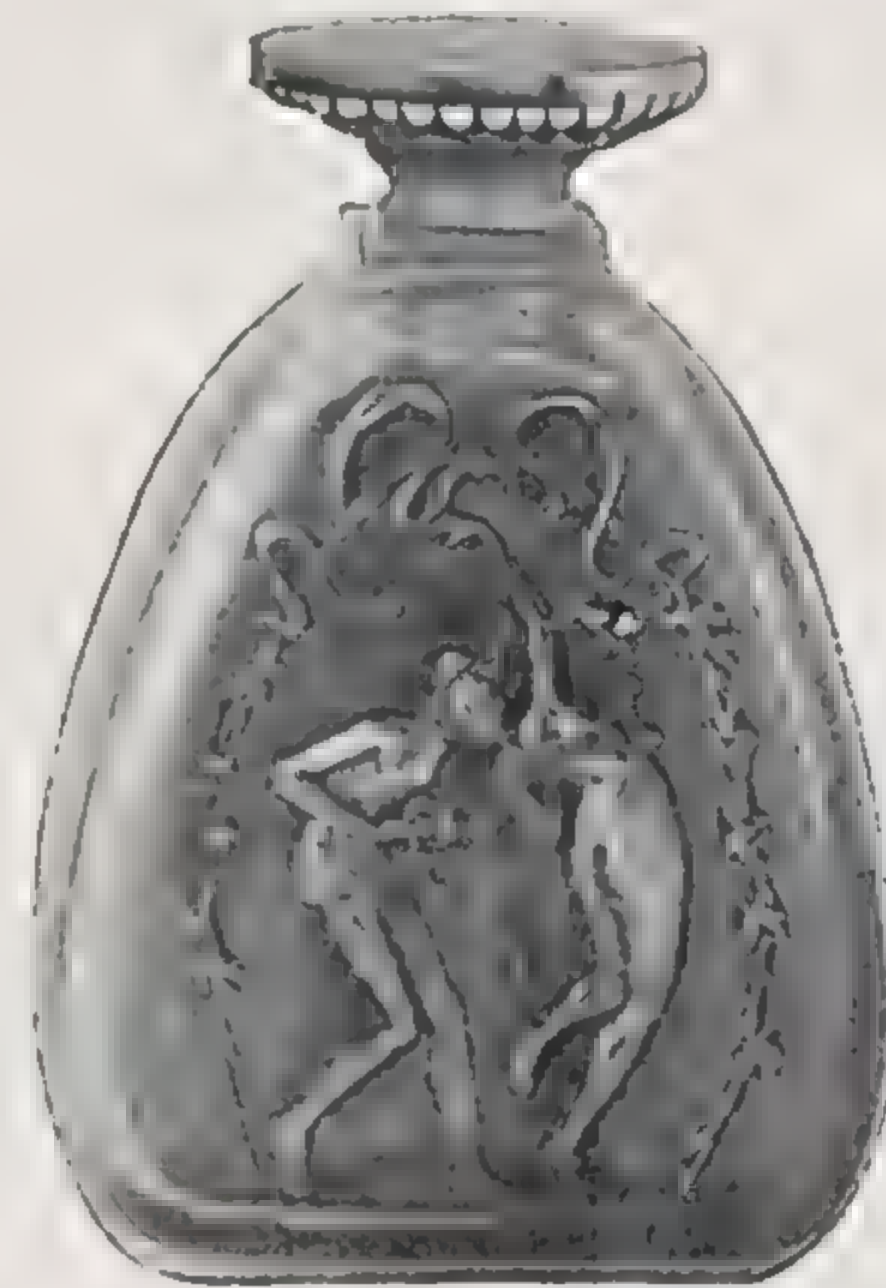
Lalique is to Paris and the modern world what the glass-blowers of Murano once were to an earlier civilization. His name signed on a bottle means that it is one of the most artistic productions of its kind. Such a bottle is the one illustrated in the middle of the page. Delicately modeled figures wreathed in flowers riot on either side of the flask. The predominating tone of the glass is a reddish bronze which deepens and lightens exquisitely. Into this lovely receptacle is poured a perfume indefinable in its scent, and of a rarity to justify the sum of \$50 which is asked for it. Such a jewel is fitly lodged in a box covered with tan leather and lined throughout with soft satin.

COLD-CREAM TO ORDER

"Purity, freshness, and efficacy" is the slogan which has won an enviable reputation for a certain cold-cream. The purity is the result of years of experimenting with oils of proved therapeutic value to the skin, so says the face specialist who makes the cold-cream and sells it exclusively. Its freshness is evident in the fact that each and every order is filled with freshly made cream and mailed direct to the user, for \$1 a jar. Its efficacy is vouched for in most convincing terms by the most conservative stars of the operatic and dramatic stage,

and by countless women whose lives are not so much in the limelight. Careful instructions as to the most beneficial use of this cream accompany each jar, and any additional information and advice will be gladly supplied by the maker.

Apropos of the use of cold-cream, this bit of advice will not come amiss. A great many women, in their concern for their complexions, neglect to care for the creams upon which their beauty is so dependent. Anything greasy is a natural germ catcher, and yet covers are left off jars or are replaced carelessly, and fingers that may be slightly soiled are dipped into the cream quite regardless of the trail of germs that may be left behind. The most sanitary, and incidentally an economical way of assisting oneself to cold-cream is with a small spoon or spatula used by chemists. These spoons come in horn or bone and cost, respectively, 20 and 25 cents each.



A Lalique signed bottle, a perfume rare, — small wonder its price is \$50

A "BÊTE ROUGE"

A shiny nose might be called the *bête rouge* of woman. To avoid this trying state of things, there comes a new, flesh colored cream of a peculiarly heavy consistency. A little bit of it rubbed over the nose does not show, and yet it holds the powder that is dusted over it. The powder is said to adhere to the cream until it is washed off. As this cream is put up in a small porcelain jar (priced at 50 cents) it can easily be dropped in the modern purse.

A MAUVE TALCUM

For those women who do not use face powder, and yet who like the pleasant and refreshing feeling of a dash of talcum powder after the bath, there has been made, by a French firm with a long established branch in New York, a powder with the lightness and fineness of a talcum and the value of a face powder, and—thoughtful detail—in the very latest shade, that of mauve. It is perfumed with a satisfying violet scent, and is put up in a glass bottle with a sprinkler top. The price is 50 cents.

[Note.—Readers of *Vogue* inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]



The Viennese school of decoration as reflected in toilet accessories



FURNISHED WITH LEAVENS FURNITURE

☐ The reputation of our furniture has been built upon distinctive features, such as the simple artistic lines of our designs, solid construction, and a variety of custom finishes.

☐ It is far from our intention to create the impression that our stock is high-priced. It is, however, exclusive in design, and it is also true that we have had the patronage of the most discriminating and particular people in all parts of the country.

☐ Our cottage furniture is especially adapted for both Shore or Country houses where a simple, harmonious and artistic effect is desired, conforming with the surroundings, and yet not sacrificing one's comfort.

☐ Shipments are carefully crated, insuring safe delivery.

☐ Send for complete Set No. 5, of over 200 illustrations.

WILLIAM LEAVENS & CO.

MANUFACTURERS

32 Canal Street

Boston, Mass.



DRALLE'S ILLUSION

THE society woman will tell you that the use of Perfume is an Art.

Over all the World—DRALLE'S is used by the Woman Who Knows—to draw about her the suggestion of Perfume that is the despair of the Woman on the "Outside."

Although it is the most costly Perfume, a single drop of DRALLE'S goes farther and keeps its fragrance longer than the many applications of apparently less expensive Perfume.

Only Druggists, Dealers and Department Stores for the very best trade carry DRALLE'S ILLUSION. It comes in beautifully cut glass bottles, with elongated drip stopper, in polished wood case.

Lilac, Rose, Lily of the Valley, Narcissus,
Heliotrope and Wistaria - - - \$1.50
Violet and Astra - - - 1.75

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Sole Representatives for the United States and Canada



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*Direct attention to
their Exhibits of
Gowns·Wraps·Blouses·Coats·Suits
Millinery*

*The Authentic French Fashions
for Spring Nineteen-Fourteen
Fifth Avenue at 46th Street
New York*

Paris Washington Cincinnati Duluth

Do You Know This?

Cold Cream used alone softens the skin but relaxes the tissues. A good skin tonic should always be used to counteract this effect.

When the skin is very soft it will sag, and the good accomplished by cold cream will be followed by serious harm unless a good tonic is used.

Mary Grey Skin Tonic

is the result of a careful study of relaxed tissues. It is a combination of ingredients selected for their tonic effect on the skin. It nourishes weakened tissues and tightens the skin, closes relaxed pores and keeps the skin firm and clear. It should be used freely with Mary Grey Cleansing Cream night and morning, and should be patted in with absorbent cotton. 32 oz. bottle, \$5; 12 oz. bottle, \$2; 4 oz. bottle, 75 cents.

Mary Grey Cleansing Cream

used night and morning with Mary Grey Skin Tonic keeps the skin in perfect condition. It penetrates the pores, removing all particles of dust without destroying the natural oils. Keeps the pores active and free from clogging impurities, and absolutely prevents dryness and roughness. Apply with cotton dipped in the Skin Tonic. Mary Grey Cleansing Cream, 8 oz. jar, \$3; 4 oz. jar, \$1.50; 2 oz. jar, 75 cents.

Facial Treatments by Scientific Patting \$2.50 each, or \$10 for course of six.

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Murray Hill 3014

MARY GREY

2 East 46th Street Between the Ritz and Fifth Avenue New York City



Baby's
first
step
Ankle
Support
Shoes

A shoe made especially to strengthen the ankles. This shoe is endorsed and recommended by New York's leading physicians, as the best corrective of weak ankles.

Sizes 2½ to 6

Tan Russia and Black Kid \$2.00
Buckskin - - - - - 3.00
White Canvas - - - - - 2.00



Children's Button Shoes, broad toes to afford comfort and ample room for the toes to spread and grow naturally.

Sizes 5 to 8

Tan Russia - - - - - \$2.00
Black Kid - - - - - 2.00
White Buck - - - - - 3.00

Larger sizes at proportionate prices.

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224 Fifth Avenue (Between 26th and 27th Sts.) New York

The Home of Fashionable Footwear for Men, Women and Children

Exhibit Shops: Chicago, 724 So. Michigan Avenue.
Pittsburg, Jenkins Arcade.
New Haven, 982 Chapel Street.

Maternity Apparel



235 (as illustrated) Taffeta coat with collar and cuffs of soft velvet or chiffon. Chic new model. **19.50**

New Spring Models in attractive variety

Designed to hold well balanced proportions with expanding waists.

Dresses, Coats, Suits,
Skirts, Negligees,
Blouses, Corsets,
Underwear

AT MODERATE PRICES

Send for our New Book, Edition "VM"
EXPECTATIONS AND STYLES
Containing over one hundred models
And complete list of Infants'
Layettees and Nursery requisites



1825 (as illustrated) Crepe de chine maternity dress with full lace underblouse and net yoke. **25.00**

Lane Bryant

25 West 38th St.

New York.

FAMILY TREE of the NECKLACE

From the First Strand of Beads That Ever Was Strung, a Rosary of Rose Beads, Have Descended Necklaces of Amber and Jade, of Jewels, and Even of Bone and Brass

IN one sense, all beads suggest prayers, since the old Anglo-Saxon word *bede* means prayer; and in legend-land there lives a story of the first rosary. The story is of a wonderful garden in a sunny land where acres of roses bloomed and breathed out perfume, not that beauty might be crowned with beauty, but that commerce might have its supply of rose oil. In the morning the roses lifted up their lovely faces to the sunshine, by night they were pulp, cast upon great dumps of waste, their perfume wrested from them by exhaustive distillation.

This waste came to the attention of the good nuns who lived in an enclosure adjoining the garden, and one day one of the nuns took some of the rose pulp, pounded it into a soft paste, and rolled it into balls like small marbles, which she placed upon trays in the perfume-laden air. Before the balls became quite hard she pierced them with a needle that they might be strung, and as they hardened she soaked them in rose attar. When the string of beads was complete she had it blessed and used it in the sweetest service that she knew.

While in almost every land they perform the sacred service of a rosary, beads have nevertheless possessed first place as ornaments, and never more so than at the present time. Nothing, from pearls down to the seeds of plants, is without honor in this use.



the late Stanford White, who was a master of interior decoration. He was seeking something to hold back the magnificent tapestry fabrics he was then using, as he had discarded silken upholstery cords and demanded something sympathetic and full of color.

PRAYER BEADS

America, a western nation, does not understand all the reverences and the sentiments which appeal to oriental peoples, especially in regard to minor things such as beads and ornaments, which have often become sacred because of some event of antiquity. Not long since, some tourists who were traveling in China bought some quaint and beautiful necklaces of amber and jade and proudly put them on. As they walked about the city, where it was supposed that they might safely venture without molestation of any kind, they were astonished at the resentfully averted eyes of the natives. The next day, still unaware of the cause of their disfavor, the tourists went out upon the streets, again wearing their newly acquired necklaces. The result was a conference of English and American officers, and it was discovered that the necklaces were sacred, and to be worn only by the priests of Buddha—too sacred for any one save a priest to touch, let alone foreign women to wear.

PENDANTS OF JADE

Jade pendants of either smooth or carved jade have been exceedingly popular of late. They are an oriental conceit introduced by Madame Poirot when in this country and they are called Poirot pendants. The jade ornaments depend from a colored silken cord, and a tassel of the silk hangs below them.

In the range of materials and substances used for necklaces, Venetian beads are not without renown. The copper bead has not failed to win distinction, especially when it has that nice green mold upon it which is acquired by long repose in the earth. Some of the copper beads unearthed in buried cities and in ancient tombs show how very popular this baser metal must have been at one time. Indeed, necklaces of copper beads and pearls have been taken from the mounds of prehistoric peoples in the great central valley of the United States.

A NECKLACE FOR EVERY COSTUME

There must be a necklace for every costume, and the humble Job's-tears,—hard, white, bead-like seeds, sold by druggists,—assume distinction when in the company of amber, jet, or glass. In fact, so much latitude is permissible in the forming of necklaces, and so many simple substances enter into their composition that some of the most beautiful ones are made at home. It is said that, during the past year, the Princess Mary has made more than two thousand dollars for a charity fund by the sale of bead necklaces, fashioned by herself.

There is a very fine, flexible wire, as slender as a thread, which is used by jewelers for stringing beads, but when it is not possible to secure this, a heavy, waxed, silk or linen thread will serve.

Pearls rank first in the composition of necklaces, and next to pearls come the precious stones; gold and silver follow, then come the semi-precious stones, to be followed by flower beads, of which California is now furnishing quantities, made from the pulp of flowers.

AN AMBER SEASON

Amber has found unique favor this season; it lifts to a high note the touch of yellow which has distinguished so many costumes and it is, moreover, in harmony with the popular oriental designs. Amber and jade are effectively "eastern" in association, as are amber and jet, amber and spar, and amber and alabaster. When combined with alabaster, clouded amber produces a softly radiant luster suggestive of moonlight or filtered sunlight.

The huge strings of clouded amber beads displayed in the windows of oriental shops of late were first brought to this country by a dealer in oriental goods, it is said, upon the demand of



Ovida Reducing Brassiere

Immediate Reductions

2 to 4 Inches

36 bust to 34	44 bust to 41
38 bust to 36	46 bust to 42
40 bust to 37	48 bust to 44
42 bust to 39	50 bust to 46

Constructed of Elasticon, a specially woven elastic fabric of exceptional softness and flexibility and scientifically contoured to Nature's model, the Ovida is the acme of Style, Comfort and Hygiene.

Made in all styles for all figures and all occasions, with or without shoulder straps. The Trade Mark Ovida is a guarantee of style, quality and fit. INSIST upon the Ovida.

Sold at Leading Stores

Ask YOUR OWN DEALER to order an Ovida for YOUR approval. You will realize the very first minute you put it on that it is the most ideal FIGURE SHAPING and HEALTH MAKING GARMENT ever invented.

Illustrated Style Book H — Mailed FREE

Ovida Company

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The Duchess of Marlborough Recommends



Mrs. MASON'S Old English HAIR TONIC

This is the Hair Tonic used by Kate Seaton Mason, the noted English Hair Specialist, in treating the hair of the Vanderbilt family, Duchess of Marlborough, Mme. Melba and the leading society women of New York, London and Paris, who testify to its superiority for thin, falling, weak, brittle, splitting, and dead-looking, lustreless hair.

Mrs. Mason's Old English SHAMPOO CREAM

Makes Hair Look Twice as Thick as It Really Is—Soft, Fluffy, Lustrous

This pure antiseptic shampoo, made from tonic, cleansing herbs, is unequalled to cleanse and invigorate the hair and scalp, remove dandruff, dust, excess oil, irritation, and together with the Hair Tonic makes a complete treatment that insures perfect hair and scalp health.

Hair Tonic, \$1.00. Shampoo Cream, 25c. a tube—enough for several shampoos.

At Drug & Dept. Stores or sent postpaid. Send 2c. for Mrs. Mason's Book, "The Hair and How to Preserve It," containing autograph letters from famous women. Also a trial tube of Shampoo Cream.

THE PAXTON TOILET CO., BOSTON, MASS.

SPRING and SUMMER FOOTWEAR



Patent Leather, white binding, steel ornament on side. Spanish heel, turn soles \$4.98



Patent Leather Vamp, Grey Suede back or Black Brocade back, Spanish heel. Also in Black Calf with Grey Suede Back \$4.50



Patent Leather Vamp, Grey Suede back with steel ornament on side. Spanish heel, turn soles. \$4.98



Colonial Turn Sole, Black Calf, Kidney Heel. Also in Tan Calf, Mat Kid, Patent Leather, Brown or Grey Suede with wood Cuban heel \$3.85



Patent Leather Blucher, welted sole. Cuban heel. Also in Dull Calf and Tan Calf . . . \$3.50



Patent Leather or Gun metal Pump. Turn sole, Spanish heel \$3.50



Patent Leather Button, Mat Kid Top, Cuban Spanish Heel \$4.50

Silk Hosiery, all colors, 95c and \$1.50.

Silk Hosiery, dyed to match color of gown from sample, \$2.00.

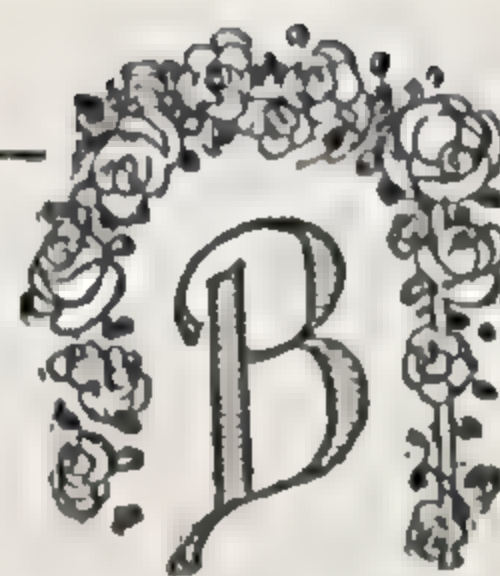
A large assortment of rhinestone and steel cut buckles and ornaments.

Send for Catalogue V of New Spring and Summer Models

L. M. HIRSCH SAMPLE SHOE CO.

404-406 Sixth Avenue Bet. 24th and 25th Sts. New York

The
Bower
Mark:



Modes
of
Dainti-
ness

EARLY SUMMER---1914

PATTERN and SMART HATS
for the Trade—Exclusively



Model DD
Bandeau Hat

Of Chartreuse Milan Hemp, faced with Black Velvet—basket of fruits and small flowers in exquisite pastel shades. Finished around crown with old blue faille ribbon.

BOWER Co., INC.

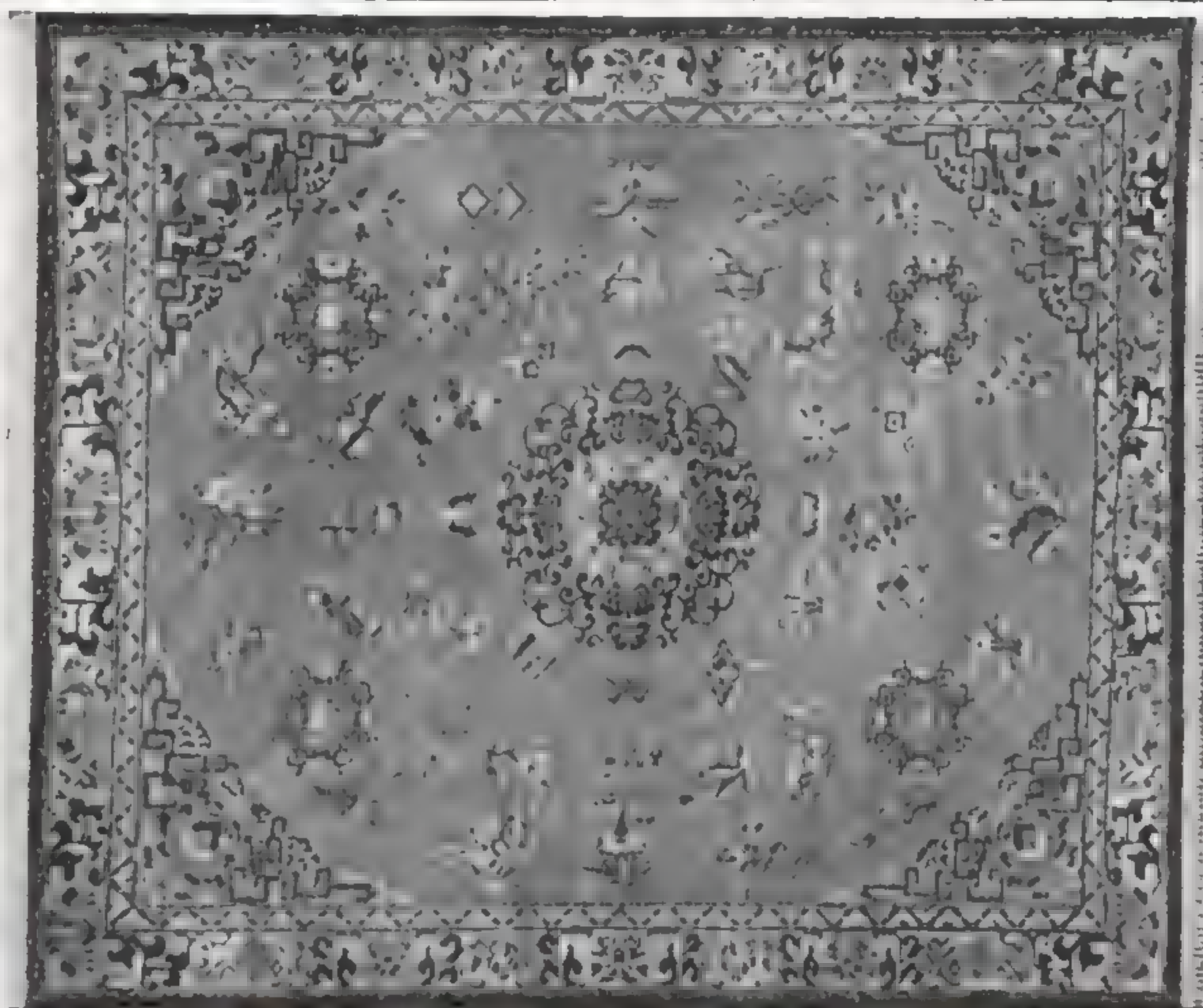
No. 20 WEST 38TH STREET
NEW YORK



Model EE
A Bower Model in Black

Of Listeret braid and cockade of black faille ribbon—binding and crown of Paul Poiret silk.

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Novelties
All the
Time"



Erivan Rug, Size, 11 ft. 11 in. x 10 ft. 2 in.; made on our own looms in the East

HAND-WOVEN RUGS OF SPECIAL DESIGNS

Weaving Rugs in special designs and color effects to conform to requirements of size and to meet decorative demands, is a specialty in which we offer many advantages because of our exceptional facilities.

Our wide range of hand-woven qualities of French, Silesian, Bulgarian, Turkish, Indian and Chinese productions, enables us to have the Rug woven in the fabric best suited to a correct interpretation of the design, and in the quality best adapted to the use for which it is intended.

Our staff of designers, schooled in the various period styles, ensures the excellence of the artistic details.

We would be pleased to furnish full information regarding qualities, prices, etc., upon request.

W. & J. SLOANE

ESTABLISHED 1843

Direct Importers of Eastern Rugs

Fifth Avenue and Forty-seventh Street, New York
SAN FRANCISCO WASHINGTON, D. C.

WHAT THEY SAY

DR. ARTHUR HOFFMANN is the new president of Switzerland. There is a new one every year, in fact. The startling thing about this to most Americans, is that these changes are effected without national cataclysms. The peaceful Swiss have a way of their own of doing things, and a very good way it is, too, when it comes to electing presidents. They usually promote the vice-president to the presidency and take a new man from the federal assembly to fill the vice-presidency. The country is well governed under a democratic system that works smoothly and always for the best interests of the people, and the whole nation is not thrown into a panic and the wheels of the legislative machinery stopped when election day comes.

A NEW KING AND QUEEN

Prince William of Wied has been asked to become the first king of reconstructed Albania and has accepted the honor. He is something quite new in the way of a king; he seems to have a mind of his own filled with some very good and some very erratic ideas. He comes of evangelical Protestant forebears and can be relied upon to hold the balance even between the Moslems and the Greek and Roman Catholics, the exponents of the three faiths which divide the Albanians. The King has a passion for freedom. At one time he organized a society for the suppression of the slave trade in the German possessions in Africa. He welcomes to his home Russian students seeking an education outside of their own country, and he has always been interested in revolutionary theorists like the late Herr Bebel. The young Prince was once rebuked by his father, who was then presiding over the Prussian house of peers, because he did not manifest sufficient interest in monarchical principles while Emperor William was in town. Peace was finally restored between father and son through the kindly offices of Carmen Sylva, who is a paternal aunt of the new Albanian king.

The gifted aunt has done other things than this for her nephew. She even got him a wife who, although a German by birth, is much given to oriental pomp. On the whole, they are an interesting couple, this William and Sophia, and they are full of plans for Albania. They are eager to introduce the higher forms of civilization among the untutored mountaineers. The King hopes to do this by the aid of applied science, preventive medicine, surgery, and the automobile, while the Princess Sophia pins her faith to music and the censored cinematograph. Liberal monarchical government with such accessories should tame even the Albanian bandits.

AN ERA OF CANALS

The economic importance of canals has long been recognized, and as evidence of this fact may be cited the Suez Canal, which is of inestimable value to trade. The Panama Canal has ap-

parently given fresh stimulus to the artificial water route, and the present year will see the improvement, completion, and opening for traffic of several smaller, but at the same time important, canals in America and Europe. The great engineering feat at Panama now permits ships to pass from the Atlantic to the Pacific without making the long, tedious trip around the Horn. Besides this the Cape Cod Canal, connecting Cape Cod and Buzzard's Bay, will be opened in 1914. In Canada, the Welland Canal, connecting Lakes Erie and Ontario around Niagara, and the "Soo," connecting Lakes Huron and Superior, have been widened and otherwise greatly improved. In Germany, the Kiel Canal between the North and Baltic Seas, and the Rhine-Herne-Dortmund-Emden Canal are improved, while a new canal is being cut between the Rhine and the Weser. Even Russia plans a connecting water route between the Baltic and Black Seas. These are but a few of the important undertakings along this line that are attracting attention just now, but they serve to show that the modern injunction is that what geography hath joined together man shall put asunder for the benefit of trade.

CANADA AND CONSISTENCY

Reciprocity may be a dead issue in Canada in theory, but certainly not in fact. In 1867, the year of federation, Canada took only one-third of her imports from the United States. Now, in spite of rejected reciprocity treaties and preferential tariffs with the mother country, she buys two-thirds of all her imports from this country. Consistency, thou art a jewel!

RECLAIMING THE GARDEN OF EDEN

We have grown accustomed to crusades for reclaiming "Little Italy" or "Hell's Kitchen" or the "Tenderloin" or even Hetch Hetchy or the Mojave Desert, but the Garden of Eden! Yet that is the latest. Now, if it were simply reclaiming Adam and his numerous progeny, we could go on with our knitting—but the garden! Modern engineers are such disconcerting people. They have no regard for the decencies of tradition. Sir William Willcocks has designed a gigantic irrigation project to bring plenty to the whole Mesopotamian Valley which will now blossom as the rose. The ancient irrigation system is no longer effective, and the Euphrates River, for instance, has been taking a short cut to the old Hindia Canal, leaving Babylon parched and dry all summer. The Turks once tried to turn the river into its old channel by building a dam from the rocks of the Tower of Babel, but this resulted in confusion worse confounded. Now, however, an English company has completed the Hindia barrage or dam which will materially raise the water level, and will bring hundreds of thousands of acres of waste land under cultivation. The hanging gardens of Babylon may now be restored, and the Garden of Eden may again be as fair as when Adam and his loyal Eve migrated therefrom.



Be Young
Be Beautiful



I can make you look as young as your own daughter after six treatments.

Use my "Tissue Builder." It is made of purest ingredients. It will give you the beautiful texture for which you have so often wished. Price \$2.

My "Wrinkles-Out" will remove all those lines that worry you. \$2.

My "Beauty Liquid," "Face Powder" or "Hair Tonic" sent for \$2 each. Make checks and P. O. money orders to

DR. BERTHA SCHER, 500 5th Ave., N.Y.
Phone, Bryant 1236. Suite 718



WRINKLES UNNECESSARY

WRINKLES mar your beauty—yet they are on the surface—only skin deep and are easily removed with

B. & P. WRINKLE ERADICATORS

They work while you sleep—are absolutely harmless—simple and easy to use. Why allow wrinkles and crow's-feet to make you look old?

"FROWNS" are for the lines between the eyes.

Either Frowners or Eradicators come in 25c, 50c and \$1.00 boxes at drug and department stores—If your dealer cannot supply you we will mail, postpaid on receipt of price.

B. & P. CO., (Two Women)

1790 E. 68th Street CLEVELAND, O.

QUELQUES FLEURS —HOUBIGANT

This radiant odor is now the accepted favorite of the most particular in our Social Set.

At Leading Perfumers
Send for Small Sample Bottle, 25c

Park & Tilford, New York
Sole Agents





Ford's Tailored Wash Suits

Ages For Girls
2 to 7 For Boys

Our models are our own, original and exclusive—not to be had elsewhere. Every Ford garment has a clever, distinctive expression. They are designed by Specialists and made in sanitary, airy rooms. In them you get standard materials and dainty workmanship. No seamstress can give them the clever cut and tailored look which makes Ford's garments so different. Russian Suits—English Suits—Party Frocks—Middy Suits—Middy Blouses—Blouse Suits—Play Suits—Dutch Rompers—Rompers—and Afternoon Suits of character.

*They are not sold by stores—
sold direct to you—delivered
Free to all parts of the world.*

FREE CATALOG Select your child's clothes from it. Gives you a greater selection than you can find in the stores. You select in the comfort of your home. Write for it and see how attractively you can dress children with no trouble to you, and an actual saving. This book shows more than 50 models, ranging in price from 60c to \$5.00. Write today.

FORD & ALLEN, Inc., 46 Federal St., Boston, Mass.



Ladies In All Climates Powder

This Powder, which is made in four shades, White, Rachel, Pink and Flesh Colour, is an absolutely neutral product; it cannot effect in any way the epidermis; moreover, it is soft, and has a very agreeable perfume. It is so much neutral that it can be used during any Medical treatment, even with sulphurous baths.

New Premises in 1913
68 AVENUE DES CHAMPS ELYSÉES, PARIS

Kenyon

Weatherproofs



This style, No. 303, dark tan convertible collar Slip-on Weatherproof, will be worn like this 90% of the time, yet when necessary is immediately convertible into a military collar garment that will protect you from showers and sudden changes, as well as dust. It may be bought from any reliable Dealer for \$15.00. Show him the picture.

A slip-on raincoat or weatherproof, supposed to be waterproofed by means of a visible or invisible layer of rubber, should not become stiff or hard, and ought not to have an odor of decomposition. Moreover, the strapping and seams should not separate.

The Kenreign Label protects you

Kenyon coats for men and women are sold by reliable Dealers everywhere at from \$5.00 to \$45.00.

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Fifth Avenue Building, 23d Street and 5th Avenue

New Chicago Salesrooms
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M. & I. WEINGARTEN

Ladies Tailors & Furriers



Grace and Elegance characterize the new Spring Models by eminent Parisian Designers now being shown at this establishment. Our Reproductions and Adaptations of Imported Models will be found as moderate in price as is consistent with the high quality of materials, fit and workmanship.

467-469 FIFTH AVENUE
Opposite The Public Library NEW YORK

Patrons coming to New York can arrange in advance to have orders executed at short notice.



It Looks Like It But It Isn't!!

This is not like the ordinary chafing dish. The lamp is more powerful and has an adjustment that heats like a kitchen range. You can use any cooking utensil with it and prepare a complete meal. Made of copper with handles of mahogany. A welcome gift for Easter, Weddings or Bridge prize. Price \$12.50.

This Keg of Beer for the friend who loves good cheer is made of copper with pewter bands and handle. Price \$3.75.

Visit Chatillon's when in New York, or write us what you care to spend and we'll submit suggestions.

Chatillon Company, Inc.
Jewelers & Silversmiths
17 West 38th Street, New York City



S O C I E T Y

Died

NEW YORK

Rhineland.—On February 13, Matilda Oakley Rhineland.

PARIS

Harjes.—On February 15, John H. Harjes.

PHILADELPHIA

Dana.—On February 1, Charles E. Dana.

WASHINGTON

Bacon.—On February 14, Augustus Octavius Bacon.

Engaged

NEW YORK

Burrill-French.—Miss Eleanor L. Burrill, daughter of Mr. and Mrs. Edward Livingston Burrill, to Mr. Francis Ormond French, son of Mr. and Mrs. Amos Tucker French.

Canfield-Hooker.—Miss Laura Cass Canfield, daughter of Mrs. Frank Gray Griswold, to Mr. Henry S. Hooker, son of the late Captain Richard Campbell Hooker, U. S. N.

Coates-Sprague.—Miss Mary Isabel Coates, daughter of Mrs. Isabel D. Coates, to Mr. Frank D. Sprague, Jr., son of Mr. and Mrs. Frank D. Sprague.

Cummock-Wagstaff.—Miss Mary Cutting Cummock, daughter of Mr. and Mrs. Arthur J. Cummock, to Mr. George B. Wagstaff, son of Colonel and Mrs. Alfred Wagstaff.

Cunningham-Vanderpoel.—Miss Jane Chester Cunningham, daughter of Mr. and Mrs. Seymour Cunningham, of Litchfield, Conn., to Mr. Floyd Lewis Vanderpoel.

Dodge-Fisk.—Miss Dorothea Harper Dodge, daughter of Mr. and Mrs. J. Edwin Dodge, to Mr. Harvey Edward Fisk, Jr., son of Mr. and Mrs. Harvey E. Fisk.

Duffield-Wilson.—Miss Winifred Duffield, daughter of the Rev. Dr. and Mrs. Howard Duffield, to Mr. David Wilson.

Hegger-Lewis.—Miss Grace Livingstone Hegger, daughter of Mrs. Frank Hegger, to Mr. Sinclair Lewis.

Landon-Pyne.—Miss Agnes Griswold Landon, daughter of Mr. and Mrs. Henry Hutton Landon, to Mr. Moses Taylor Pyne, Jr., son of Mr. and Mrs. Moses Taylor Pyne.

Melbourne-Converse.—Miss Nadine Melbourne, daughter of Mr. and Mrs. George A. Melbourne, of Whitestone, L. I., to Mr. James Vail Converse, son of Mrs. G. Vail Converse.

ATLANTA

Lopez-McMillan.—Miss Irene Moise Lopez, daughter of Mr. and Mrs. David Hinton Lopez, to Mr. Howard Osgood McMillan, of Minneapolis.

BALTIMORE

Carey-Madeira.—Miss Margaret Carey, daughter of Mr. and Mrs. Francis King Carey, to Mr. Percy C. Madeira, Jr., son of Mr. and Mrs. Percy C. Madeira, of Philadelphia.

Lytle-Powell.—Miss Helen Margaret Lytle, niece of Mr. and Mrs. H. L. Kingsland, to Mr. Benjamin Rush Powell, of Pittsburgh.

BOSTON

Johnson-Fisher.—Miss Evelyn Gemmer Johnson, daughter of Mr. and Mrs. Albert A. Johnson, to Mr. Curtis Blackman Fisher, son of ex-Representative and Mrs. Frederick L. Fisher, of Norwood.

Pierce-Webber.—Miss Beatrice Alice Pierce, daughter of Mr. and Mrs. Harry L. Pierce, to Mr. Norton Page Webber, son of Mr. and Mrs. Walter P. Webber, of Lynn, Mass.

LOS ANGELES

Nimocks-Gregg.—Miss Edna Irene Nimocks, daughter of Mr. and Mrs. Charles A. Nimocks, to Mr. Dean G. Gregg, of St. Paul.

MINNEAPOLIS

Vincent-Harper.—Miss Isabel D. Vincent, daughter of President George W. Vincent of the University of Minnesota, and Mrs. Vincent, to Mr. Paul V. Harper, son of the late William R. Harper, ex-President of Chicago University.

PHILADELPHIA

Megary-Edson.—Miss Elizabeth R. Megary, daughter of Mrs. John R. Megary, to Mr. Harry Edson, of Haverford.

PITTSBURGH

Booth-Verner.—Miss Mary Dickson Booth, daughter of Mr. and Mrs. Charles H. Booth, of Little Falls, N. J., to Mr. Alexander Wilson Verner, son of Mrs. Clifton Alexander Verner.

SAN FRANCISCO

Winn-Langstroth.—Miss Dora Winn, granddaughter of Mrs. George C. Boardman, to Dr. Lowell Langstroth.

Weddings

NEW YORK

Brent-Rogers.—On March 14, in the chapel of St. Bartholomew's Church, Mr. Henry Kelly Brent and Miss Emily Rogers, daughter of the late Mr. and Mrs. Henry Pendleton Rogers.

Carhart-Gibb.—On February 19, in St. Thomas's Church, Mr. Harold W. Carhart and Miss Ruth Gibb, daughter of Mrs. Arthur Gibb.

Goodwin-Geer.—On February 19, in St. Paul's Church, Mr. Elliot H. Goodwin, son of Mr. Hersey B. Goodwin, of Cambridge, Mass., and Miss Isabel Montague Geer, daughter of the Rev. William Montague Geer.

Hadden-Lloyd.—On February 20, at the Church of the Incarnation, Mr. Harold F. Hadden, Jr., son of Mr. and Mrs. Harold H. Hadden, and Miss Rebecca Lloyd, daughter of the Rev. Dr. Arthur S. Lloyd and Mrs. Lloyd.

BALTIMORE

Buck-Pue.—On February 18, in Christ Church, Mr. Laurence Montjoy Buck and Miss Mary Elizabeth Dorsey Pue, daughter of Mrs. Henrietta Williamson Pue.

James-Howland.—On February 19, at the home of the bride's parents, Mr. Nathaniel Willis James and Miss Beatrice Howland, daughter of Mrs. Edwin Howland.

LONDON

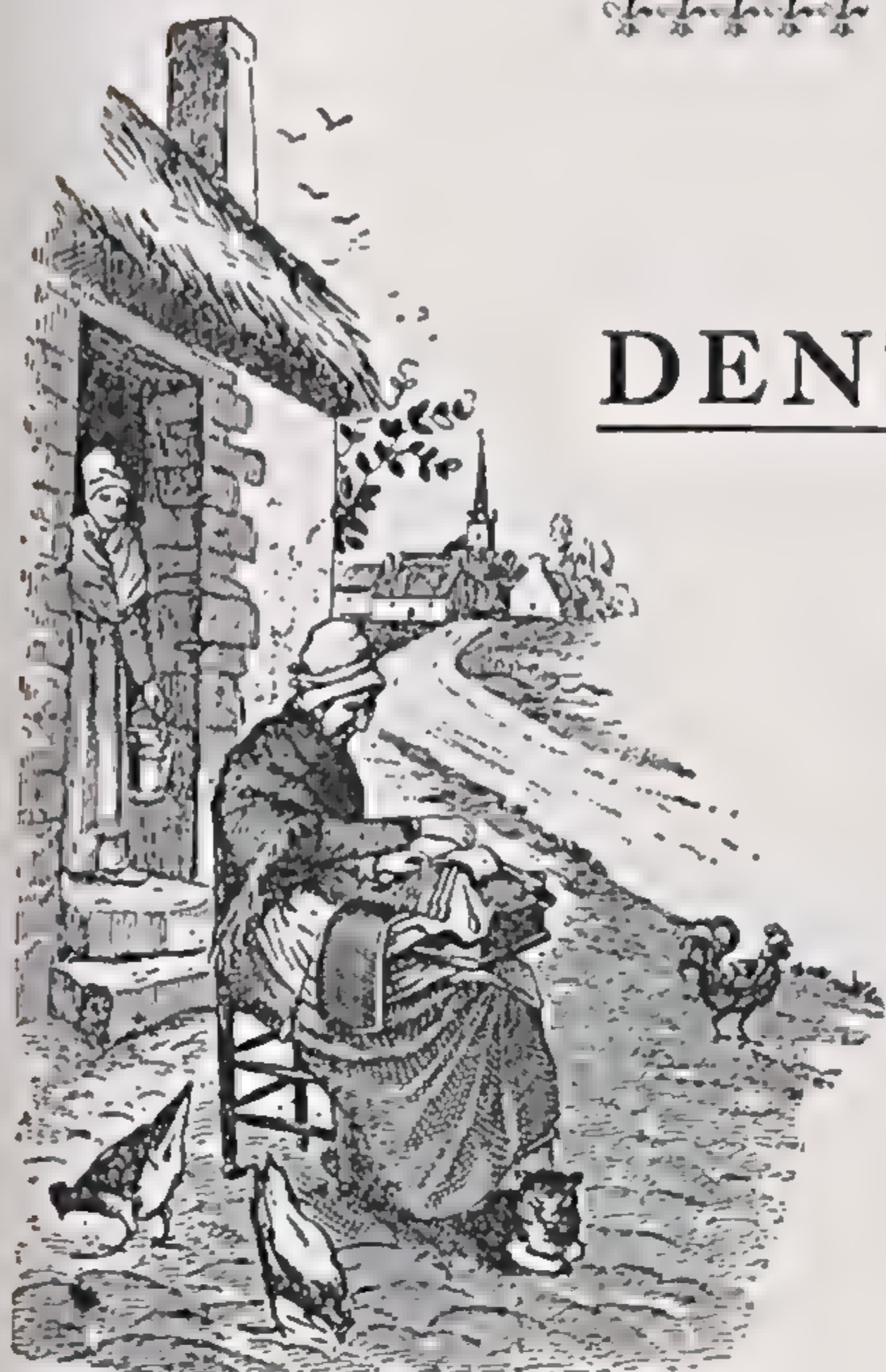
Ardern-Stevens.—On February 11, at St. Martin's-in-the-Fields, Mr. Laurence Ardern, only son of the late Laurence Ardern, of Bonis Hall, Prestbury, Cheshire, and Miss Marie Lorraine Stevens, granddaughter of the late Rear-Admiral Charles Stevens, of Denver.

(Continued on page 116)

COMPAGNIE DES INDES

PARIS:
80, rue de Richelieu.

BRUXELLES:
17, rue des Sablons



DENTELLES

pour Robes,
Trousseaux,
Linge de
Table,
Rideaux
Coussins,
etc.



As it is done in Europe

In social circles where etiquette and good form are important new styles in writing paper frequently originate. Not all new ideas come from Europe, and not all new ideas are good. When they are both new and good, wherever they come from, they receive something from our own creative designers and are then expressed in some form of

Crane's Linen Lawn

(the correct writing paper).

Crane's papers give the earliest intimation of the latest styles in writing papers. We have just created a new style, the Elizabethan, which is rich in appearance and of exquisite simplicity.

It is a paneled paper and will appeal to those who require dignity and good taste in correspondence.

Sold wherever good stationery is sold. If you cannot find such a store, send 10c. to us for samples and name of a dealer who will supply you.

Address all inquiries to Dept. L.

EATON, CRANE & PIKE CO.
New York Pittsfield, Mass.



Aurora Ruche Support

A DAIN'TY, silk-covered, thread-like wire, that supports gracefully all the new Medici effects in collars. It keeps the shape you give it. Made in black and white; all heights. 25c a yard. Enough for one ruche, 10c. At your dealer.

Paris — Joseph W. Schloss Co. — New York.

Mfrs. of "EVE" and "ASTRA" Collar Stays with Cushioned Ends

Peter Rabbit



Has jumped out of his little book, pink eyes, blue coat, quite complete, even to his warm little heart (a pink hot water bottle). Postpaid, \$1.00. Also other Easter Bunnies.

Mistress PATTY V. COMFORT
Andover Mass.

SPANGLES & EMB. MATERIALS
BEADS FOR BAGS AND CHAINS, Canvas, Gold Threads, Cross Stitch Materials, Tapestry, Silks and Wools, Lace Braids.
EVERYTHING YOU CAN THINK OF IN THIS LINE that can't be had elsewhere. Send stamps for mail list. Est. 1860.
PETER RENDEN, IMPORTER, 111 E. 9th ST., N. Y.
WHOLESALE & RETAIL



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MME
OTTILIE
BRAND
NEW YORK

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ADJOINING THE RITZ (ARLTON)

TROUSSEAUX

When purchasing the LINGERIE and LINENS for a trousseau is it not most satisfactory to go to a shop that is thoroughly accustomed to attending to the needs of the Bride-to-be?

Undoubtedly it must be so, otherwise Mme. Brand would not be able to refer to so many pleased patrons.

In the shop of Mme. Brand you will find that as a result of coming in contact constantly with Brides, her assistants know exactly what perplexing problems confront the engaged girl when purchasing her linens, et cetera, and they are therefore, able to give unusually helpful suggestions concerning the selection of a practical trousseau.

We do not carry any but imported French lingerie, all of which is hand-made.

Models and Designs	{ Are unusual and original.
Workmanship	{ We employ only the best workers, and give special attention to the sewing in order that our customers may be well pleased with the wearing qualities of every garment purchased of us.
Variety	{ We claim, that, specializing on trousseaux as we do, our collection of models is one of the largest and most attractive in the city.
Special Orders	{ We are splendidly equipped to make special sized garments, or to copy one's own models.
Lingerie for the Bride	{ Is delivered, laundered and daintily trimmed with ribbons, quite ready for immediate use.
Monogramming and Altering	{ We submit special designs for you to select from, and can, if garments are not exactly as you like, make any alterations which you would suggest.

Linens

Quality	{ Is the most important thing to be considered when purchasing linens, therefore we carry only those grades of linens which we can honestly recommend as giving good service.
Monogramming	{ When we have three months' time in which to execute order, the marking is done abroad, which makes a monogram cost just half the usual price.

ON request, we will send estimates for equipping linen-closets with shelf-strips, linen-binders, etc.

Send for Catalogue.

In ordering, please give reference, either bank or business.

S O C I E T Y

(Continued from page 114)

Cornet-McMillan.—On February 19, at the town house of the bride's aunt, Lady Harrington, Count Paul Cornet, of Brussels, Belgium, and Miss Gladys McMillan, daughter of Mrs. Spencer Penrose, of Denver.

Spearman-Sykes.—On February 11, at St. James's Church, Piccadilly, Sir Joseph L. Spearman and Mrs. Richard Sykes, of Denver.

MINNEAPOLIS

Martin-Northrup.—On February 7, at the residence of the bride's father, Mr. Gerald Reed Martin and Miss Jessaline Northrup, daughter of Mr. Jesse E. Northrup.

PHILADELPHIA

Baltzell-Duhring.—On February 18, in St. Thomas's Episcopal Church, Mr. Edward Digby Baltzell and Miss Lena Duhring, daughter of the Rev. Herman L. Duhring.

Howard-Iungerich.—On February 24, at the home of the bride's mother, Mr. William Howard, of London, England, and Miss Solange N. Iungerich, daughter of Mrs. Edward Iungerich, of Bryn Mawr, Pa.

Lippitt-Almy.—On February 21, at St. James's Church, Mr. Henry Lippitt, son of Mr. and Mrs. Henry F. Lippitt, of Providence and Washington, and Miss Marion Almy, daughter of Mrs. J. P. Almy.

PITTSBURGH

Merrick-DuPuy.—On February 21, in Calvary Protestant Episcopal Church, Frederick Ickes Merrick and Miss Eleanor DuPuy, daughter of Mr. and Mrs. Herbert DuPuy.

PROVIDENCE

Berry-Brown.—On February 24, in Grace Church, Mr. Harold Hail Berry and Miss Beatrice Brown, daughter of Judge and Mrs. Arthur Brown.

SAN FRANCISCO

Payne-de Sabla.—On February 3, at the residence of the bride's parents, El Cerrito, Mr. Herbert Payne, son of Mrs. Theodore F. Payne, and Miss Vera de Sabla, daughter of Mr. and Mrs. Eugene de J. de Sabla.

ST. PAUL

Rogers-Cooley.—On February 7, at the residence of the bride's aunt and uncle,

Mr. and Mrs. Benjamin S. Headden, of Brooklyn, N. Y., Dr. John Thomas Rogers and Mrs. Lylian Hallam Cooley, daughter of the late Dr. Albert Coburg Hallam, of Brooklyn.

Weddings to Come

NEW YORK

Chappell-Kunkardt.—On April 20, at the Church of the Incarnation, Miss Louise Chappell, daughter of Dr. and Mrs. Walter F. Chappell, to Mr. H. Rudolph Kunkardt, Jr.

Martinez-Flourney.—On April 15, at the residence of the bride's parents, Miss Carmen E. Martinez, daughter of Mr. and Mrs. Migoer Martinez, to Dr. Thomas Flourney.

WASHINGTON

Marshall-Knapp.—On April 22, Miss Maitland Marshall, daughter of Brigadier-General and Mrs. William L. Marshall, to Paymaster J. J. Knapp, U. S. N.

Charitable Intimations

Indian Dances for an Accessory of the Department of Public Charities.—On March 15, at the Maxine Elliott Theatre, an unusually interesting program including society women in an interpretative suite of Indian dances entitled "Night Hawk," for the benefit of the Clearing House for Mental Defectives housed in the Post-Graduate Hospital. Patrons and patronesses include Dr. Austin Flint, Mrs. J. Borden Harriman, Dr. Lyman Abbott, Chief Justice McAdoo, Rev. Percy Stickney Grant, Mrs. Charles Dana Gibson, and Prof. E. H. Thorndyke of Columbia University.

Mardi Gras Ball.—On Shrove Tuesday, February 24, in the Biltmore Hotel, in aid of the Lisa Day Nursery. Committee: Mrs. Charles B. Alexander, Mrs. Stuyvesant Fish, and Mrs. Charles Robert Scott.

Special Matinee for the City History Club.—On February 24, at the Playhouse, a special performance of "Prince Karl." Patronesses include Mrs. Robert Abbe, Mrs. George J. Gould, Mrs. Seth Low, Mrs. William Church Osborn, Mrs. Moses Taylor Pyne, and Mrs. Henry Villard.

The HABITAT of CUT FLOWERS

IF the full decorative effect of their fleeting beauty is to be enjoyed, the quality of suggestion in flowers should be considered, not only in wearing them, but in arranging cut flowers for the house. Long-stemmed, American Beauty and other red roses should stand in tall, green vases, clear or carved. Arranged in this way they beautifully suggest the line, "red roses in their slender vases burning," from one of the earlier poems of Mr. Howells.

EVERY FLOWER IN ITS OWN VASE

For long-stemmed, pink roses, there are large globes of clear or iridescent glass, from which they seem to rise as out of a delicate, soap-blown bubble. For short-stemmed roses, lovely old blue and white bowls may be chosen that call to mind quaint, rose bowls in English drawing-rooms.

As a setting for their rich beauty orchids demand silver bowls and vases, or even vases of gold. Failing this, they could be kept in their quaint, moss-bound, lattice-work boxes, for after all little can be added to their own decorative value. For this reason, also, they show best against a simple background.

Violets, that according to Keats "it in silver light," are at their loveliest in

small, clear or iridescent globes. Their white stems showing through give a hint of the cool, damp earth from which they sprang. The flower shops, however, have offered this winter, as a novelty, violet baskets—hamper-like affairs made of violet colored splints. The small flowers peep out from under the half-opened lid and nod on their long stems, apparently just ready to draw back again into their hiding-place of green leaves and moss.

The early spring flowers—yellow jonquils, gaudy tulips, hyacinths, and snowdrops, never look so well as in earthenware bowls covered with green moss. They all demand a cool setting, a touch of the moist earth, as though they had just been awakened into bloom by the warmth of the sun.

THE LANGUAGE OF FLOWERS

In the art of arranging flowers it is the older nations, the Chinese and Japanese, that furnish the great masters. To the artists of these countries there is no individual beauty apart from harmony—a harmony that reaches beyond superficial aspects to deeper meanings. They are as sensitive to the subtle language of a flower as to its obvious grace and color, and through them we, too, are coming to realize the artistic possibilities that lie hidden in all flowers.

Another Improvement

The discovery that cold cream could be combined with soap and made to serve the double purpose of cleansing and softening the skin, has led to the further improvement of putting this cream soap up in tubes as well as in the customary jar.

The tube is especially convenient for travelling and can be slipped into a small bag, so that during your trips you may have the advantage of the same cream soap that your skin has become accustomed to.

ORONA Lily Cream Soap

penetrates into the pores as no other soap will do, and by simply rinsing in clear water after application every particle of dirt is removed and the skin left soft and clear as after the use of a high grade cold cream.

Even delicate laces, that you would not think of touching with the ordinary soap can be rendered perfectly clean and fresh by washing with ORONA. Stains that you despaired of removing will disappear like magic and the texture remain unimpaired.

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Perfume	- - - - -	\$2.35, \$2.75, \$4.25, \$4.75
Toilet Water, 6-oz.	- - - - -	\$3.25 Sachet - - - - - 2.00
Face Powder, flesh, white and brunette	- - - - -	2.00
Halcyon Rose Blush, a liquid rouge	- - - - -	.75

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are proofs that your tissues and muscles need firming and strengthening to hold them in place and give the proper roundness to the surface. By rubbing into the skin Mrs. Adair's famous Eastern Muscle Developing Oil, \$5, \$2.50, \$1, all lines and hollows will fill out smoothly. GANESH "JUNO" (\$2.25, \$1.25) will gradually and surely feed the tissues of the neck and bust and make them firm and larger.

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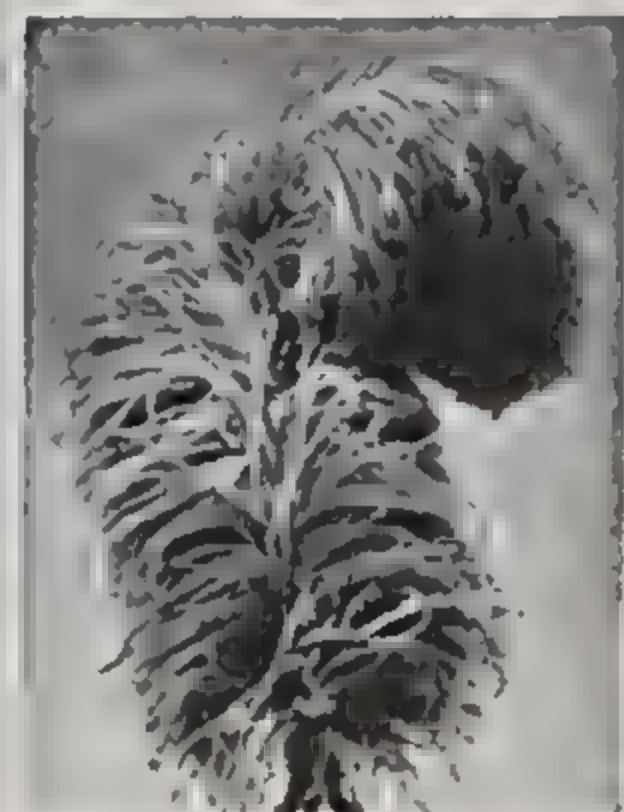
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Hat of Milan Straw, bow velvet ribbon with rose \$10

A

R

T

Architects, Sculptors, and Decorative Painters Hold Court in the Architectural League Exhibition, and the Much-Traveled Collection of the Works of Meunier Reaches New York

CALENDAR OF EXHIBITIONS

New York.—Fine Arts Building. Spring exhibition of the National Academy of Design, from March 21 to April 26; annual exhibition of the American Society of Miniature Painters, from March 21 to April 26.

Folsom Galleries. Paintings by W. E. B. Starkweather, from March 3 to 16; paintings by W. C. Fitler, March 18 to 31.

Galleries Bourgeois. Opening exhibition of paintings by old and modern masters, and of oriental art objects, for an indefinite period.

Hahlo Gallery. Exhibition of etchings by J. André Smith, for an indefinite period.

Keppel Galleries. Etchings by Félix Buhot, from March 5 to 21.

Knoedler Galleries. Loan exhibition of old Chinese pottery, from March 1 to 21.

Kraushaar Galleries. Eight works of Alphonse Legros, opening late in February to continue several weeks.

Macbeth Gallery. Loan exhibition of paintings by deceased American artists, including Wyant, Inness, and George Fuller, from March 10 for several weeks.

Metropolitan Museum of Art. Loan exhibition of paintings and art objects collected by the late J. P. Morgan, from February 18 for an indefinite period.

Montross Gallery. Paintings by Horatio Walker, from February 24 to March 14.

Moulton and Ricketts' Galleries. Paintings by Alfred Vickers, for an indefinite period.

New York Public Library. Print Gallery, exhibition illustrating the making of an etching, until March 31; Stuart Gallery, etchings by Frank Brangwyn, and fifteenth and sixteenth century engravings, for an indefinite period.

Philadelphia.—Pennsylvania Academy of Fine Arts. Annual exhibition, from February 8 to March 29.

ART NOTES

THE twenty-ninth annual exhibition of the Architectural League of New York, held in the galleries of the Fine Arts Building from February 8 to 28, numbered among its seven hundred and seventy-eight exhibits the works of many prominent architects, sculptors, and decorative painters.

Architectural exhibits of note were many. Bertram Goodhue, of Cram, Goodhue, and Ferguson, showed an interesting design for buildings for the Panama-Pacific Exposition, and John Russell Pope showed the plans for the Lincoln Memorial in Washington. Designs for the buildings of the Massachusetts Institute of Technology, by William Welles Bosworth, worked out an interesting Renaissance scheme admirably placed at the edge of the water. The lightness which may be given to massive buildings by the Gothic emphasis on vertical lines of structure and by a telling use of delicate, Gothic tracery, was illustrated in the drawing of the proposed Trinity Tower, by Howells and Stokes, to be erected near Trinity Church for the American Bank Note Company.



The monumental statue of "The Hammerman," also known as "The Man with the Pincers," was Meunier's first important work in sculpture

Hung on screens in the middle gallery, was a special exhibition illustrating the possibility of making all the public buildings in a town of a uniform style of architecture. The plan is an interesting one, and no one would attempt to deny the heterogeneous character of most American towns, yet there is an unescapable monotony in the thought of a town so uniform in plan. After all, the difficulty in American towns is less that the architecture is inharmonious, than that most of it is bad architecture. A second special exhibition consisted of sixteen drawings of fine quality, by F. Hopkinson Smith, depicting scenes famous in the novels of Dickens and showing views of the Cathedral of Chartres.

TWO SCULPTORS OF NOTE

Turning to the works in sculpture, it is natural to place first the name of Daniel Chester French, but the "Angel of Peace" for the Rutherford Stuyvesant memorial, while it has passages of remarkably beautiful modeling, seems lacking in inspiration and can hardly be said to rank with the work on which Mr. French's great reputation is built. There is a contrast between the extreme naturalism of the head and the symbolic angel wings which leaves an unpleasant impression, despite the evident fine quality of the execution.

Holding high rank among the works of sculpture, is the Monument to the Women of the Confederacy, modeled by Augustus Lukeman, to be erected in bronze, at Raleigh, North Carolina. In this group the modeling is broad and admirably direct, yet fine and sensitive, and it possesses a sympathetic insight

(Continued on page 120)

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Hat—Belgium split hat, blue taffeta silk top, trimmed with gold wheat and blue and yellow ribbon around crown, blue and gold rose underneath brim.

(Continued from page 118)

which recalls the fact that the sculptor was born in Virginia. All the tragedy of the war, softened by the patience of age, is written in the sensitive face of the woman, who turns the leaves of a great book as she tells the story to her grandson. He kneels beside her and, fired with courage by the tale, grasps the grandfather's sword with eager hands. Mr. Lukeman has taken an unusual point of view in portraying the woman of the Confederacy, not as she existed at the time of the war, but as she lives to-day and teaches the noble tradition of the south to the coming generation.

A STATUE OF INTERNATIONAL FAME

Towering over the exhibits in the Vanderbilt Gallery, was a plaster model of the colossal statue of Baron Steuben, of Revolutionary fame, by Albert Jaegers. This statue, which was erected in Washington in 1910, has since been duplicated in bronze by order of Congress as a gift to Emperor William of Germany in return for his gift of the statue of Frederick the Great. The statue, unfortunately, despite a certain massive dignity, seems hardly worthy of the honor.

Karl Bitter showed two full-length portraits in relief, which, while well characterized in the heads, were marred by the extremely casual treatment of the figures. Other works by Bitter, illustrated by models or photographs, were the Carl Schurz Monument, erected in New York City last year; the Thomas Lowry Memorial for Minneapolis, and a portrait statue of Thomas Jefferson for Cleveland, which, to judge from the photograph, is a work of exceptional vigor and fine modeling.

ART, NATIVE AND IMPORTED

Paul Manship was represented by a number of decorative figures in the archaistic manner which has won him so much attention in the past few years, and many sculptors showed models for work for the Panama-Pacific Exposition.

Remarkable for their beautiful color and finely decorative design were two screens by Robert W. Chanler, executed for Mrs. E. H. Harriman and Mrs. Harry Payne Whitney, respectively. Three banners of black velvet, painted in gold by the same artist, also for Mrs. E. H. Harriman, presented a decorative version of the discovery of America.

The work of the decorative painters was, in general, less impressive than that shown last year, but included notable works by Kenyon Cox, Frank Brangwyn, Arthur Crisp, and Violet Oakley.

At the Avery Library, Columbia University, from January 27 to February 15, were shown eighty-seven sculptures and sixty drawings, sketches, and paintings by Constantin Meunier, one of the greatest personalities in modern art. Wonderful these works certainly are; the life work of a man who took life and art as seriously as Meunier took them could hardly fail to be that. Moreover, they show a marvelous plastic sense, which pervades even the paintings, making the figures on the canvas as fully realized as though carved in stone. Master of the technique of bronze is Meunier, and he works with an ease and assurance which make it difficult to believe that his work as a sculptor began after he had passed the age of fifty. One might say with truth, however, that Meunier is a sculptor in his painting, for his brush seeks no beauty of color or texture, but works for the aims of sculpture—form and rhythmic movement.

BEAUTY NOT MEUNIER'S AIM

Beauty, as an end in itself, is not the purpose of this work, and, in fact, in much of the work, it is not even an incidental accompaniment. Personality, also, is subordinated; Meunier's people stand apart in the magnificent aloofness which is the result of an art which portrays the type rather than the individual. Meunier knew and studied but one side of life—that of the men and women who toil, and his works are the great transcript of labor. There are critics—among them Mr. Christian Brinton, who gives in the catalogue an admirable criticism of the work—who find in Meunier's sculpture a great hymn in praise of labor, who feel that in his work the labor and suffering of the toilers take their place in the eternal scheme of life, that even more than Millet, Meunier sees the nobility and dignity of labor. This view does not meet universal acceptance, however. There are many who feel, on the other hand, that Meunier's work, great as it is, voices socialism rather than art. Millet, these critics hold, represents man as toiling and suffering, it is true, yet as one with all nature and in contact with the friendly and fruitful soil; while in the work of Meunier, man serves in bitterness the relentless power of machinery or the might of wealth. Meunier has seen his neighbor's grief in all its overshadowing gloom, but many people will gain from his work the conviction that no inner vision has shown him the tiny rift in the blackness, which, however small, "lets through a gleam of God."



"The Harvest," one of the four reliefs from the great "Monument to Labor," Meunier's last and greatest work, for which "The Sower" is the crowning figure

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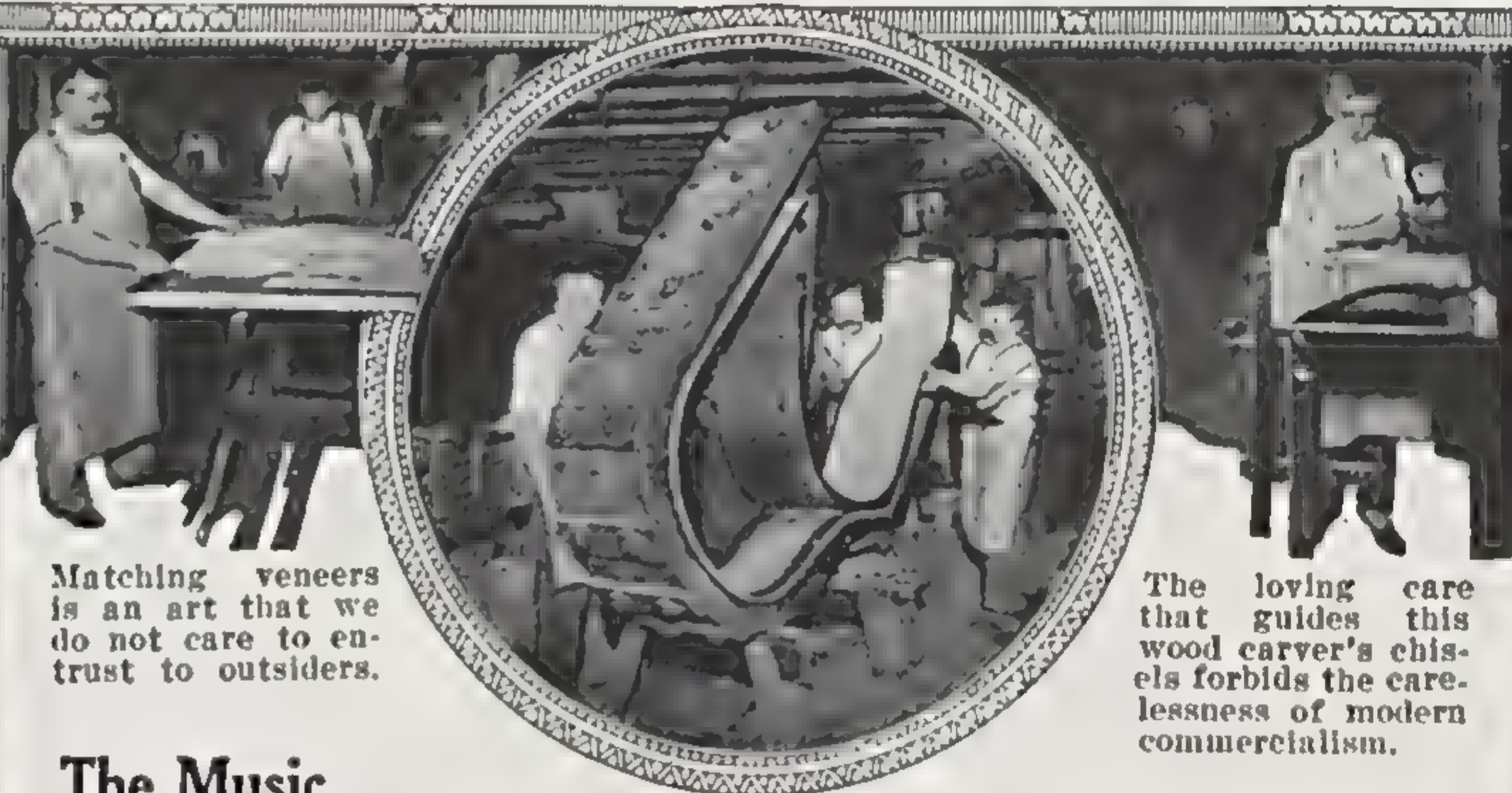
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MUSIC

Calendar

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Metropolitan Opera House, opera by the Metropolitan Opera Company every evening except Tuesdays and Sundays, and on Saturday afternoons.

MARCH 10 TO 14 INCLUSIVE, AND MARCH 16

Century Opera House, 8 p.m., "Aida"; March 11 and 14, 2 p.m., "Aida."

TUESDAY, MARCH 10

Carnegie Hall, 8:30 p.m., choral concert, Musical Art Society.

FRIDAY, MARCH 13

Carnegie Hall, 2:30 p.m., program of works of Romantic Composers, Philharmonic Society.

SATURDAY, MARCH 14

Carnegie Hall, 2:30 p.m., young people's symphony concert; program of dance music from seventeenth century to present day—illustrated by dancers in costumes of various periods.

Aeolian Hall, 8:15 p.m., concert by Francisco Ferrer Association.

SUNDAY, MARCH 15

Carnegie Hall, 3 p.m., violin recital, Mischa Elman.

Princess Theatre, 3 p.m., piano recital, David Sapirstein.

Century Opera House, 8:15 p.m., operatic concert.

Aeolian Hall, 8:15 p.m., joint recital of songs, Eva Mylott and Marie Narelli.

Metropolitan Opera House, 8:30 p.m., operatic concert.

MARCH 17 TO 21 INCLUSIVE, AND MARCH 23

Century Opera House, 8 p.m., "Quo Vadis"; March 18 and 21, 2 p.m., "Quo Vadis."

TUESDAY, MARCH 17

Carnegie Hall, 3 p.m., song recital, Julia Culp.

Aeolian Hall, 3 p.m., song recital, William Hinshaw, baritone.

THURSDAY, MARCH 19

Carnegie Hall, 8:15 p.m., Boston Symphony Orchestra.

SATURDAY, MARCH 21

Carnegie Hall, 2:30 p.m., Boston Symphony Orchestra.

Aeolian Hall, 3 p.m., piano recital, Harold Bauer.

SUNDAY, MARCH 22

Carnegie Hall, 3 p.m., Philharmonic Society.

Century Opera House, 8:15 p.m., operatic concert.

Metropolitan Opera House, 8:15 p.m., operatic concert.

MARCH 24 TO 28 INCLUSIVE, AND MARCH 30

Century Opera House, 8 p.m., "Martha"; March 25 and 28, 2 p.m., "Martha."

TUESDAY, MARCH 24

Aeolian Hall, 8:15 p.m., organ recital, Pietro A. Yon.

THURSDAY, MARCH 26

Carnegie Hall, 8:15 p.m., program of Wagnerian music, Philharmonic Society.

FRIDAY, MARCH 27

Carnegie Hall, 2:30 p.m., Philharmonic Society, same program as on preceding evening.

Aeolian Hall, 8:15 p.m., choral concert of Russian liturgical music, by the St. Nicholas Cathedral Choir.

SATURDAY, MARCH 28

Carnegie Hall, 8:15 p.m., Beethoven's mass in D, Oratorio Society.

SUNDAY, MARCH 29

Carnegie Hall, 3:15 p.m., people's symphony concert.

Century Opera House, 8:15 p.m., operatic concert.

Hippodrome, 8:15 p.m., "The Messiah," sung by festival chorus of twelve hundred voices under direction of Tali Esen Morgan.

Metropolitan Opera House, 8:30 p.m., operatic concert.

MARCH 31 TO APRIL 4 INCLUSIVE, AND APRIL 6

Century Opera House, 8 p.m., Victor Herbert's "Natoma"; April 1 and 4, 2 p.m., "Natoma."

TUESDAY, MARCH 31

Carnegie Hall, 8:15 p.m., choral concert, Schola Cantorum; program of modern French music.

Aeolian Hall, 3 p.m., joint recital, Estella Neuhaus, pianist, and J. Howe Clifford, reader; 8:15 p.m., chamber music concert, Zoellner Quartet.

MUSIC NOTES

SHORTLY before Jacques Thibaud was obliged to cut short his second tour in America and hasten home to settle complications following the death of his father, another violinist of high standing in Europe was introduced to the New York public at one of the concerts of the Philharmonic Society. Not all artists who come to America burdened with a ponderous reputation win immediately the recognition which has been accorded them elsewhere, and Carl Flesch suffered a little, perhaps, from the reluctance of American critics to accept, without question, the opinions of foreign music lovers. The Hungarian violinist made a profound impression on impartial listeners, however, in Beethoven's concerto, which he had chosen as his first offering, as well as in the last two movements of Bach's concerto in G minor, for violin alone. He compelled even more admiration two weeks later in his first recital.

CARL FLESCHE, MASTER VIOLINIST

There can be no question that Flesch is a master of his instrument, and that he deserves a place in the forefront of his profession. The qualities in his work which first attract attention are the superb poise and breadth of his bowing and the full-voiced tone which he draws from his violin. His playing is big in its power and sweep—daring, quick, and resourceful—and his technique responds to the most exacting demands. The dexterity of his fingers is marvelous; in his hands the most trying chord formations are robbed of all terrors. Octave passages he produces in smooth legato with the alternating grip of his first and third, and second and fourth fingers. His harmonics are marvels of perfection, as limpid and pure as crystal, yet at the same time peculiarly sweet and expressive in quality. Having such powers at his command and possessing the instincts of a true musician, whose appeal is to the intelligent listener, not to the seeker after sensations, it seems a pity that Flesch should yield frequently to a tendency to indulge

(Continued on page 124)

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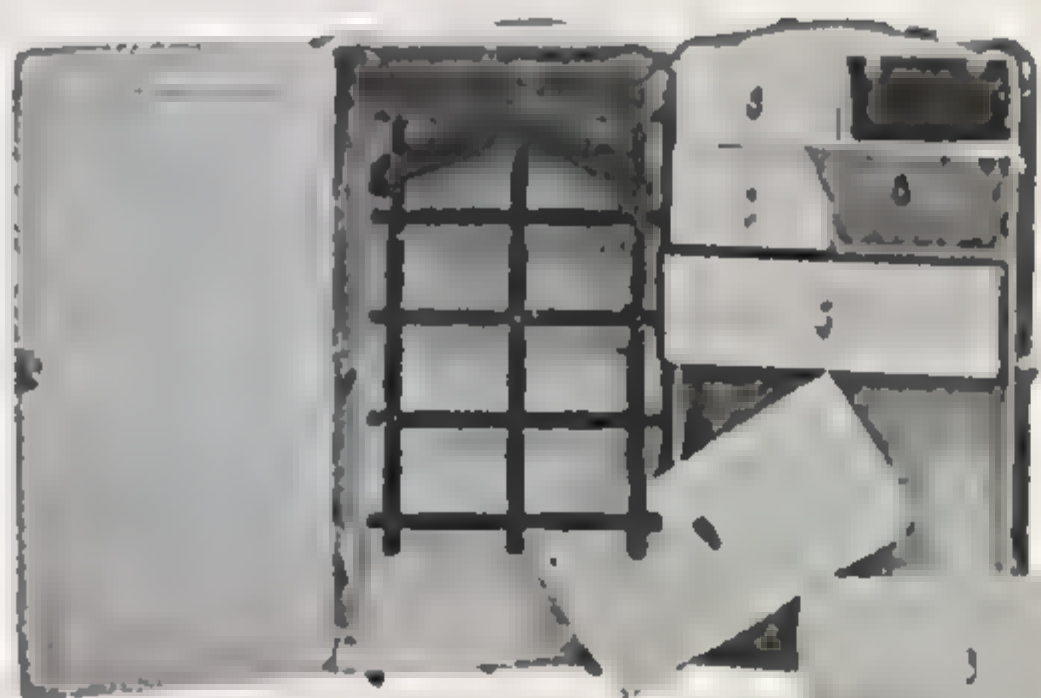
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M U S I C

(Continued from page 122)

too freely in the slow-sliding finger movement. Except for this exaggerated portamento—a temperamental, rather than a musical, defect—his cantilena is as inspiring as his skill is astonishing.

A NEW YORK VIRTUOSO

Another virtuoso who has been winning legitimate honors, though on a smaller scale than some of the visiting celebrities, is David Sapirstein, a youthful pianist who lives in New York. As it happened, he gave the first of his four recitals in the Princess Theatre—a delightfully intimate place for a recital, by the way—on a day overcrowded with interesting musical occurrences. Strangely enough, this youngster, who is fighting his battle alone and unaided, who has not been invited to take part as soloist at any of the numerous orchestral concerts—a privilege accorded to many less gifted musical aspirants—held his own even with such stars as Kreisler, Elman, Gerardy, and Tetrassini.

For a large share of Sapirstein's education, August Spanuth, formerly musical critic of the *Staatszeitung*, is responsible. When that musician became editor of the *Signale für die Musikalische Welt*, in Berlin, Sapirstein, then in his teens, followed him to Germany. A little over a year ago he returned to America and gave two concerts in New York. Since then he has made rapid progress, and he has now reached a point of proficiency which puts him on a footing with far older and more experienced pianists who are winning laurels this season in the United States. The force, lightness, and speed of Sapirstein's fingers, the power and resiliency of his wrists in octave passages, and the firmness of his touch, remind one often of Lhevinne.

SCHINDLER AND HIS CHORUS

The first concert of the Schola Cantorum this season did credit not only to that institution but also to its young conductor, Kurt Schindler, who was wise enough, after last year's experience, not to put too heavy a burden on his

pupils. More delightful choral singing has not been heard for some time outside of the Metropolitan Opera House, where Giulio Setti, incomparable in his domain, holds sway. Riccardo Zandonai's "O Padre Nostro"—a work that had its first American performance on this occasion—would have made a stronger impression if the masculine element had been as well represented in the choir as the feminine. Verdi's dramatic "Stabat Mater," however, heard with orchestral accompaniment for the first time in New York, was sung beautifully. The attack, the sustained and vibrant tone, the dynamic elasticity, and the delicate phrasing of the big body of singers inspired genuine admiration. Even more remarkable, perhaps, was the performance of Schubert's "Serenade, Opus 135," for a chorus of women's voices and a mezzo soprano soloist, in which Julia Culp sang the solo part.

THE SCHOENBERG QUARTET

Arnold Schoenberg's gigantic "Quartet in D Minor," presented for the first time in New York by the Flonzaley Quartet did not arouse so much controversy as had been anticipated. Despite its great length, despite pages and pages of polyphonic intricacies that are impossible to penetrate at first hearing, the work met with no antagonism on the part of the public or the press. Indeed, it was received with favor if not with any unusual demonstration of enthusiasm. This result was due in large measure, no doubt, to the extraordinary interpretation the music received at the expert hands of Adolfo Betti and his associates, who concealed from the ear many of the composer's harshest dissonances, underscored judiciously the most pleasing instrumental effects, and brought into clear relief not only the involved structural design of the score but the underlying poetic message. Schoenberg's "Quartet" has been described as a feat of the intellect. If that criticism were perfectly correct it would be hard to explain why some persons who heard the performance of the Flonzaley Quartet left Aeolian Hall with tears in their eyes.

ROBBING a BRICK WALL of BLANKNESS

THE esthetic possibilities of that rectangle of ground that lies beyond the usual town house are not at all apparent, as a rule, even to the beauty lover or to the landscape-gardener. Of late, however, some effort has been made to develop these ugly rectangles into happy hunting grounds for children, and the improvement has been welcomed with joy by grown-up members of households as well as by juniors.

Some of the possibilities of the town back yard have been developed by a young girl who is an enthusiastic art student. The result has been the transformation of her own back yard into a really charming place.

This particular yard happened to be bounded at the rear by the blank wall of a house which faced another street. Permission was obtained of the owner to fasten upon the expanse of brick a cast of the beautiful Nike, a reproduction of the winged figure from the balustrade of the Temple of Victory at Athens.

The grass-plot in the yard was bordered with box, the sort that grows from one to three or four feet high, and in the narrow space left at the foot of the wall

vines were set out. These preparations being completed, the rest was left to nature. Rain, hail, snow, fog, wind, and sunshine, all had a share in reducing the creamy conspicuousness of the cast to an indescribable softness, a sort of grayish-white mottled with shadowy mold. By the time the woodbine and ampelopsis were hiding the sharp edges, the cast looked as if it had been there for centuries. Later, by the time summer vines had shed their leaves, the English ivy had a good start and lent its more classic setting to the winged figure. And now, whether the leaves of the ivy turn brown and drop in the spring to let the tender green of the other vines cover the bare places, whether in the autumn the brilliant color of the ampelopsis and the wine red of the woodbine show warm against the dark ivy, or whether in the winter the snow sifts down and the sparrows come fluttering to the green shelter of the vines, the brick wall has lost its blankness. A cast used in the way described can, of course, be tinted to harmonize with the surroundings, but in any case it should have a coat of white varnish to make it less subject to the corroding influence of the weather.



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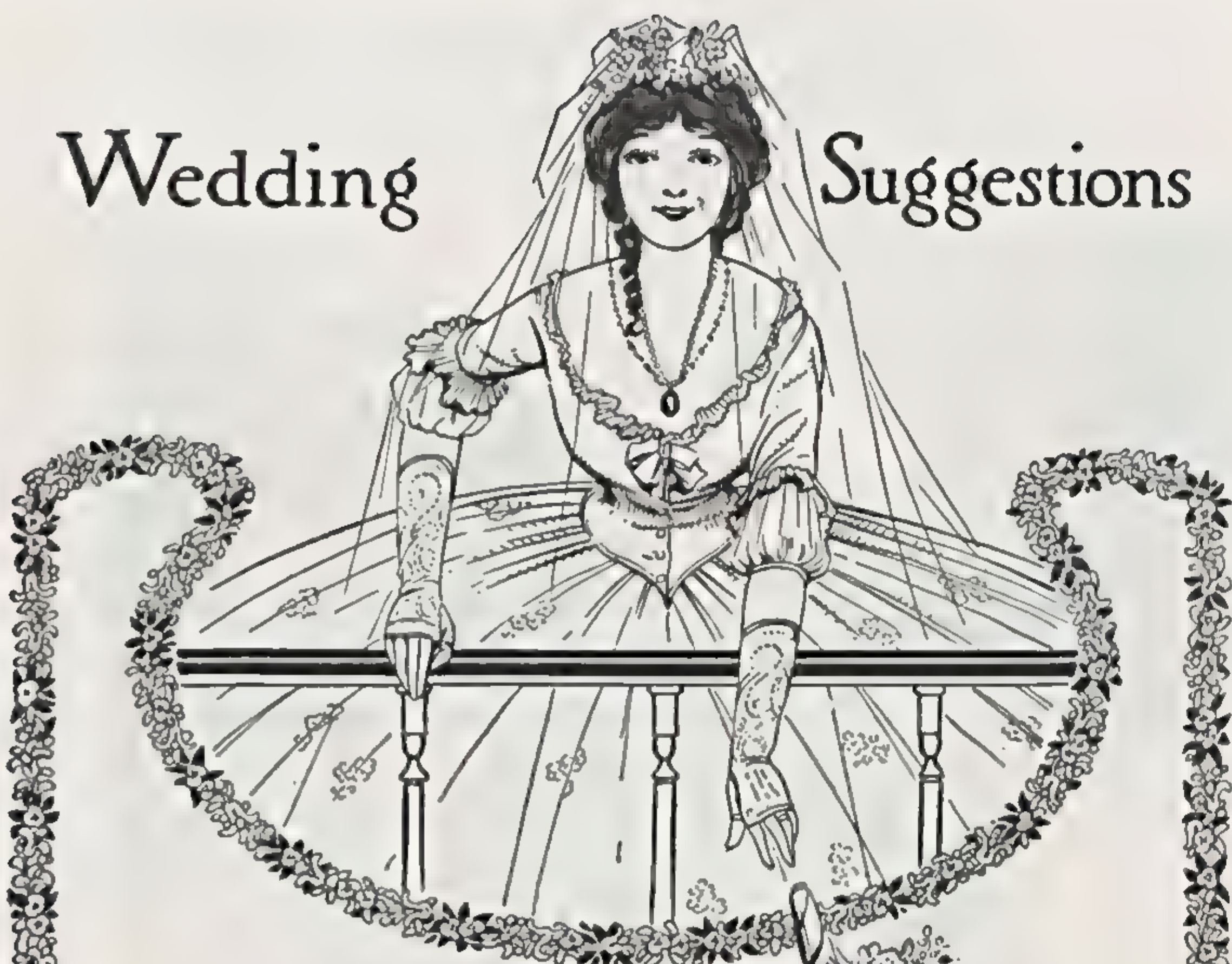
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SEEN on the STAGE

(Continued from page 67)

to blind her forever, even as he is blind,—to burn away the beauty of her face and leave nothing but the sodden, shapeless horror that shocked her so when first she looked at him. The girl struggles impotently, rending the air with shrieks. But the man holds her in a grip from which there is no escaping. He pours the acid, drop by drop, into her eyes. Then, as she writhes beneath his knees in agony, he flings both hands aloft, and slowly turns toward the audience the horror of his hitherto averted face.

This play is crudely and savagely sensational. It represents a low ideal of art; but it would be impossible for any critic to deny that it grips the attention of the audience and achieves with the utmost emphasis the effect for which it was designed. It is as horrible as any play could be; but it is not truly terrible, because it makes no appeal to the imagination.

If we judge this play in reference to life, we shall perceive that the essential weakness of the plot is that it is impossible—or at least exceedingly difficult—to account for the presence of the bottle of vitriol in the hero's pocket. Where did he get it, and when? . . . He could not have secured it before he was blinded, for he would have had no motive for doing so. But, since he has been blinded, he has never left the house. He could not possibly have left the house alone; and even if the nurse, or his brother, had taken him for a walk, he could not have bought the acid without betraying his purpose,—and this purpose, if betrayed, would have been thwarted. For the same reason, he could not have asked anybody to go out and buy it for him. He could scarcely even have bribed a servant to do so, without exciting suspicion; and there is no servant in this play.

This weakness of the plot would confront the author with a serious difficulty if he were developing a full-length play; but, in this instance, we may note again that the author, having planned his story in a single act, has decided wisely to avoid any approach to the dangerous topic of his weakest point. This play holds the attention of the auditors so firmly that it may be doubted if more than one in every hundred of them asks the question we have raised.

"THE FOUNTAIN"

"THE FOUNTAIN" is an idyll in one act by that very versatile author, Mr. C. M. S. McLellan. We find ourselves at dawn in a park in Paris. A plashing fountain is surmounted by the seated figure of a woman carved in marble. An old rag-picker named Godinard casts into the basin of the fountain several faded flowers which he has gathered from the refuse of the boulevards. A not unsympathetic gendarme, who has often noticed the old man paying this pathetic sort of homage to the marble statue, now engages him in conversation and persuades him to narrate the story of his life. Godinard had once been an artist—until his love had been stolen from him by his best friend, a promising young sculptor, the sculptor who had made this fountain for which the girl had sat as a model. Since her defection he had drifted down; but in his friendless and impoverished old age he loves her still; and that is why he habitually flings flowers at the feet of the image that reminds him of the girl she used to be. The gendarme gently takes his leave, and the old rag-picker falls asleep.

He dreams; and, in his dream, the statue comes alive and talks to him. His old love is still waiting for him faithfully in that eternity which she sets before him as the goal of all his wandering. He calls upon her name—and wakens. Then, as the dawn brightens between the distant tree trunks of the park, the old rag-picker takes up his pack and stick, and wanders away—to search for other flowers.

This lyric little play is beautifully set, and especially well lighted. The one thing that is disappointing about it is that the message that is spoken by the statue when it comes to life does not seem sufficiently moving to justify the miracle which has given a marble monument a voice. In this delicate passage the author's muse has failed him.

"IT CAN BE DONE"

THE entertainment at the Princess Theatre is concluded with a little comedy by Lawrence Rising, entitled "It Can Be Done." Here we have an instance of the interest that may be awakened by novelty of setting. The action takes place on the rear platform of an observation-car at the end of a train which is running rapidly at midnight between Rochester and Buffalo. A business man, who has taken the train at Rochester, is carrying a large sum of money in a wallet in the pocket of his coat. While buying his ticket, he had been observed by a painted lady, who subsequently bought a ticket also, and now appears beside him on the rear platform. He comes from New York, and he is wise. He knows that the adventuress has planned to rob him. Therefore he sits calmly, smoking a long cigar, while she vainly rehearses her entire repertory of tricks. She tries to make love to him—she appeals to his generosity, because her dear mother is dying in Chicago and a little matter of five hundred dollars would save her life—she even threatens to commit suicide, and goes so far as to climb over the railing on her way to death; but the wise man from New York merely mocks her, and continues to puff at his cigar. Then she plays her trump card. Having locked the door into the car, she rips open her waist, ruffles her hair, and shrieks aloud; and, when the Pullman conductor comes, she cries hysterically

(Continued on page 128)



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ten dollars.*

(Continued from page 126)

that the business man has attempted to assault her. The conductor is inclined to credit this accusation—until the hero calls attention to the fact that the ash has not fallen from his cigar. The train is approaching Buffalo, the destination of the imperturbable business man. He rises, and passes into the car. As he walks through the door, the adventuress bumps into him. He bids her an ironic good-bye. After he is gone, she counts the money in the wallet that she has stolen from his pocket.

The duel of wits between the two antagonists of this little comedy is genuinely humorous and is conducted with a laudatory sense of character. But the weak point of the play is that it seems inconceivable that a man who was armed to resist all the genuinely clever tricks of the adventuress should finally have fallen victim to the simplest of her ruses—a device with which everybody is familiar. The play would have seemed more effective if the painted lady had secured the wallet in some novel and surprising manner, so that this culmination of the comedy might have been accepted as a climax.

MR. FAVERSHAM'S IAGO

THE public is indebted to Mr. William Faversham for a very interesting presentation of the greatest play in the world. At a time when so many actors whose native histrionic talent is at least equal to that of Mr. Faversham seem satisfied to rest upon their oars and to repeat, season after season, the same popular and easy tasks, it is a privilege to congratulate this actor upon the ambition, the enthusiasm, and the industry by virtue of which he has lifted himself into a position of leadership among the few managers who still minister to the public need of periodical revivals of the classic drama.

Perhaps the most obvious merit of Mr. Faversham's productions is the fact that he never features himself to the disadvantage of the play. He surrounds himself with other actors as competent for their own parts as he is competent for his, and he allows them an undiminished share of the applause of the public. It is difficult to remember a revival of "Othello" in which all of the principal parts have been so adequately played as in the present production. The performance of Desdemona by Cecilia Loftus suffers somewhat by comparison with the recent portrayal of this part by Lady Forbes-Robertson; Miss Loftus lacks the dignity, the simplicity, the quiet power, which were imparted to the heroine by her immediate predecessor, but her performance is by no means ineffective, and may be praised for a certain note of wistfulness. Miss Constance Collier exhibits considerable tragic strength in the more forceful and more human rôle of Emilia. But still higher praise should be accorded to Pedro de Cordoba for his masterly performance of Cassio. Mr. de Cordoba dominates the second act—as Cassio was meant to do; and in the passage of repentance after his disgrace, which is usually read in a maudlin manner, this actor touches a note of solemn poetry which goes home to the heart. None of the minor parts is badly played, and the importance of this fact should be appreciated by all those who have suffered through several recent Shakespearian revivals.

A few weeks ago—when Sir Johnston Forbes-Robertson disclosed his very beautiful portrayal of the title part—we took

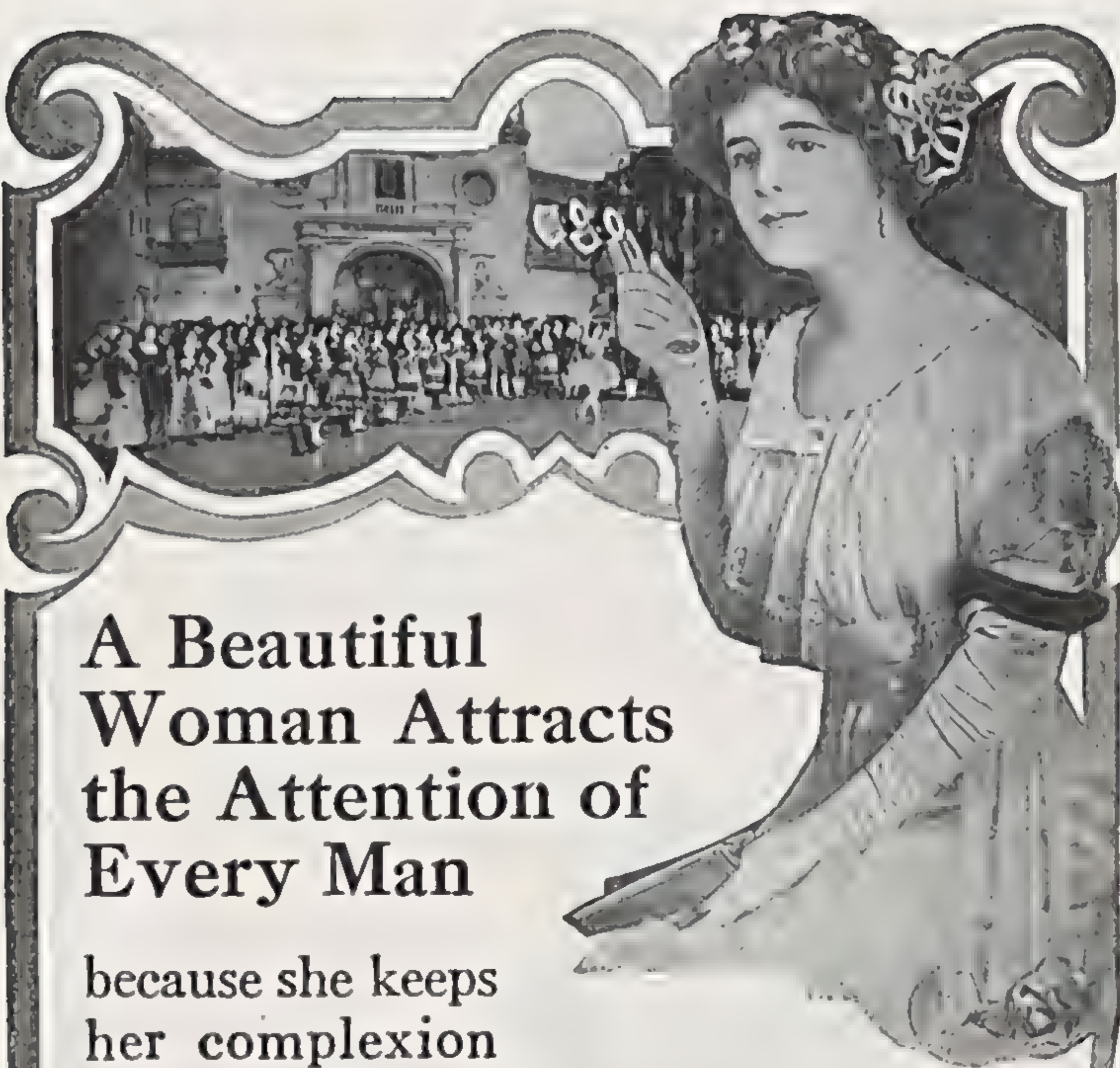
occasion to analyze the play from the point of view of the character of Othello. The fact that Mr. Faversham has elected to play Iago now affords us an opportunity to look upon the tragedy from a different point of view.

In depicting Iago, an actor is confronted with two difficulties. First, he must portray him in such a way that the audience will lend credence to his apparently unmotivated villainy; and second, he must reveal him in such a manner that the audience will never wonder why his villainy is not perceived by Othello or by Cassio. The task, in both of these respects, is to make Iago plausible; and, if this dual task can be accomplished, all that remains is easy enough.

What sort of man is Iago? . . . He is twenty-eight years old. He has a fine face, a plausible presence, a gallant manner, an alert and graceful body. For all these reasons, he is a likable fellow. He is popular with his comrades; and there is every apparent reason why Othello should regard him, and describe him, as "honest Iago." What is it, then, that makes him a monster among men? . . . Merely the fact that he is utterly incapable of emotion. He has a keen intellect—alert, and clear, and speculative, and adventurous. He can think things, but he can never feel them. He was born without the faculty for caring. But no man can live by intellect alone. Since Iago is constitutionally incapable of sensation or emotion, what is it that keeps him alive? . . . Merely a certain sort of humor. Where normal people would feel things, Iago merely laughs at them. His humor, being utterly intellectual, is sharp and dry and hard; it lacks the depth and unction that can arise only from a capacity for emotion. But here is the answer to both of the enigmas that confront us in Iago's character. He needs no motive for his villainy, because, being naturally free from sympathy, he can never be touched by other people's sufferings; and other people can not penetrate his secret, because the entertainment of his humor blinds them to the fact that—unlike most humorists—he has no heart.

These two points are clearly made by Mr. Faversham. His Iago is more mischievous than malignant. We perceive a keen and clever intellect, unimpeded by emotion, that makes mischief in order to supply itself with food for sardonic laughter. Mr. Faversham is thoroughly likable in this part. His villainy is not at all repellant; and this is as it should be, since otherwise it must certainly have repelled either Othello or Cassio or Desdemona.

Mr. R. D. MacLean gives a thoroughly acceptable performance of Othello along familiar lines. To his credit it should be recorded that he has eliminated much of the sound and fury that have been associated with this part by the nineteenth century Italian tradition. Mr. MacLean is forceful without being violent, and he never loses sight of the essential tenderness of this perplexed and overtrusting giant. All that he misses is the exalted note of poetry and the indescribable appeal of personality. We are never annoyed at his performance—it is at no point unsatisfactory—and yet it never touches or arouses us like the performance of Forbes-Robertson. It would be very interesting, at the present time, to see this tragedy enacted with Sir Johnston as Othello and Mr. Faversham as Iago; but this imaginary project, as our theatre is now constituted, must remain only "a consummation devoutly to be wished."



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The cover of the Spring Fashions Number is by Helen Dryden

will be the most noteworthy offerings of the New York shops. There will be a page of the newest coiffures; and there will be a very wide selection of hats, wraps, corsets, hosiery, shoes, and negligee.

Once more let Vogue warn you that this year's supply of the Spring Fashions number will, as always, be too small to supply all the demands of last-minute purchasers. Unless you are a subscriber to Vogue, there is but one way in which you can surely forestall disappointment. Instead of running your chance with the great army of those who will want this number, make sure of it in advance. Tell your newsdealer now to provide and put aside for you a copy of the next Vogue—the Spring Fashions number.

And after the Spring Fashions Number

will come the Smart Fashions for Limited Incomes number, dated April 15th. From the thousands upon thousands of garments produced this Spring this Vogue will select for you those which are the least expensive to buy.

The Smart Fashions for Limited Incomes number will tell what the most trustworthy shops are offering, where the best values are to be had, and how you can recognize them. Had this number a sub-title, the sub-title might well be "How to Know the Bargains." Planning its editorial contents is one of the pleasantest

things we do; in spite of its exclusive and advanced models, Vogue has always been specially interested in lifting above the deadly level of the commonplace the simpler, more conservative designs.

In the next Vogue we shall have more to say about the Limited Incomes number. Meanwhile, if you are anxious to invest your dress allowance to the best advantage, do not make any very considerable purchase until you have carefully read *both* the two forthcoming special Spring Fashions numbers of Vogue.

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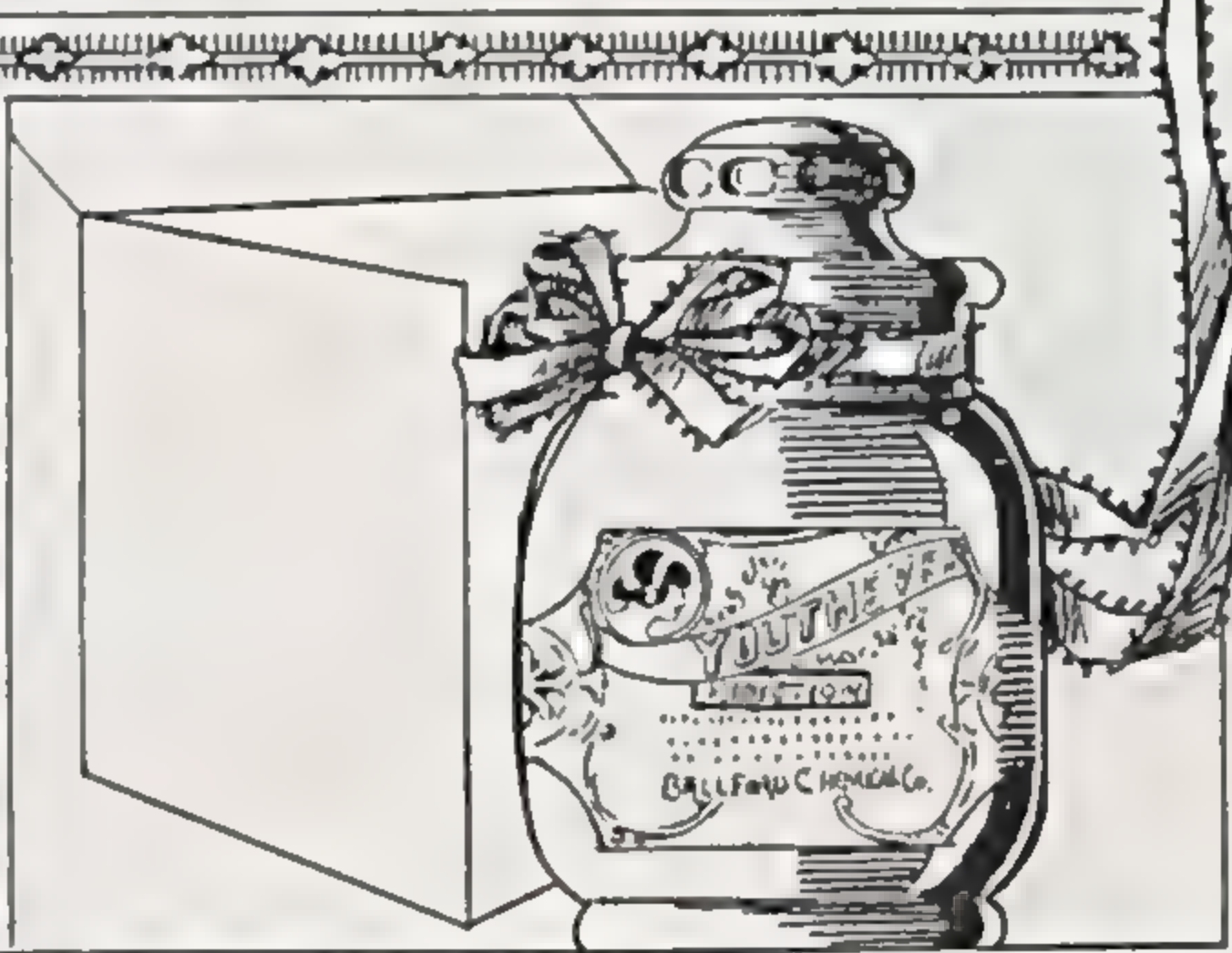
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is neatly and prettily
tied with ribbon and
card, and carefully
packed in plain car-
ton for mailing.

Compare it with
other complex-
ion aids.



THE LADY of the GARDEN

(Continued from page 56)

many more blankets of manure it took, nor how many loads of autumn-leaf compost found their grave on this spot, nor how many pounds of wood-ashes have been scattered above them, to coax it into good humor. But the old muck-hole would never be suspected in what is now the wonderful little glade of the Hessians' Grove, with its great out-jutting boulders that, by furnishing the natural site, have given me at last a combination of woods and rock garden.

AND AFTER LIME, WHAT?

Of course, not all soils need, or will stand, lime—for its physical effect is to lighten and dry. Soils already light and therefore tending to be dry because of their lack of organic material are not helped by it, for it hastens the decay of such organic matter as is present, and thus makes the ground more open and less retentive of moisture. In the dry end of the vineyard, I have used clay marl instead, with most gratifying results.

But after lime, what? The possible variations of menu for plants seemed endless. What must I, as a conscientious caterer, deliver to the soup-stock?

The earth itself, happily, will usually supply the majority of the ingredients, but there are three that good husbandmen must always have a watchful eye to. These are nitrogen, phosphoric acid, and potash. Some one of them is nearly always needed in garden cultivation, although many times not because the earth itself is deficient so much as because the element is not in suitable form for plant consumption. Lime, in addition to its other virtues, acts as a releaser, and brings hitherto unavailable foods within reach.

Nitrogen is the elusive thing—easily and quickly lost—washed out, if not devoured by a season's greedy crop. So we use it cautiously, and never serve it until things are quite ready for it—which is not until they are well started into leafy growth. It is its special function to develop leaf and branch, and therefore the succulent, top-growth vegetables get the lion's share, and anything else that I wish to stimulate and make "heady" comes in for a portion, sometimes two or three times a season.

Phosphoric acid and potash are less elusive, and stay by from season to season until used up, so we handle these more nonchalantly. But even with these Tully has adopted a certain very positive restraint since the year he overdid the phosphate and unduly skimmed the potash on the trained fruits. The poor things nearly killed themselves with blossoming, but never set a fruit. They have never since had more than five parts of it to four parts of potash. This latter is really their great requirement, for it furnishes the material for strong wood growth and fruitfulness.

So it is only on the gardens where flowers grow for flowers' sake, that he is lavish with the phosphate portions. Even here he is faithful to his first love, "me-noor," which supplements and augments and is the alpha and omega.

I am very thankful it is so. A gardener who pins his faith to chemical mixtures because they correspond to the theories of fertilization more exactly than natural manures do, is not a practical gardener. Plants have a preference for their foods in the natural form, and that is all there is about it; and the practical man recognizes this preference and yields every theory to it.

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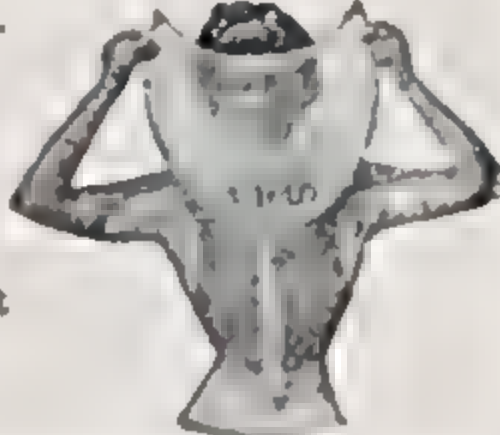
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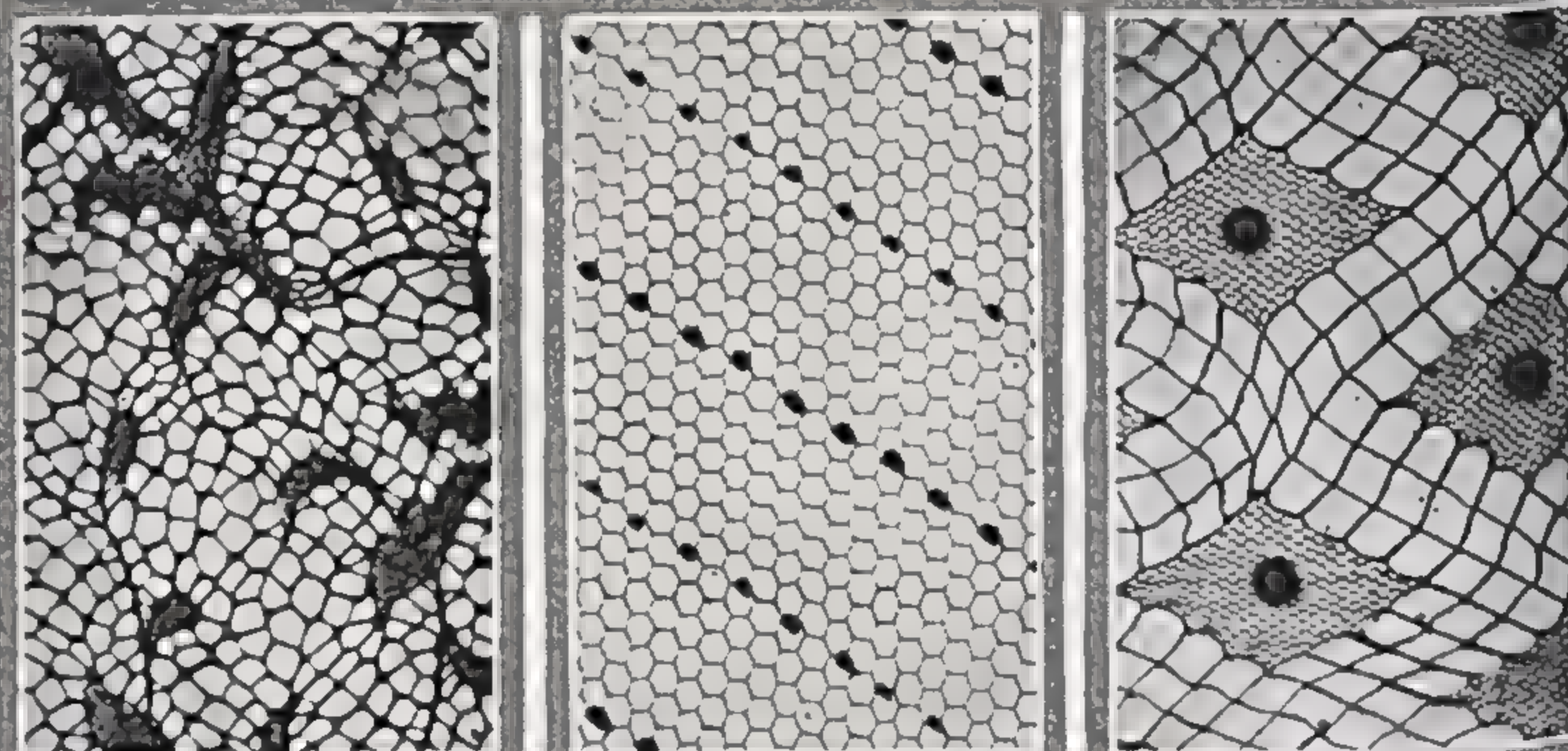
ALMOST ANY WOMAN MAY BE PERSUADED TO
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Once the large dot is
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the chin the others
arrange themselves

Of bottle green tagal
and taffeta topped
by lilies-of-the-val-
ley is a Virot hat

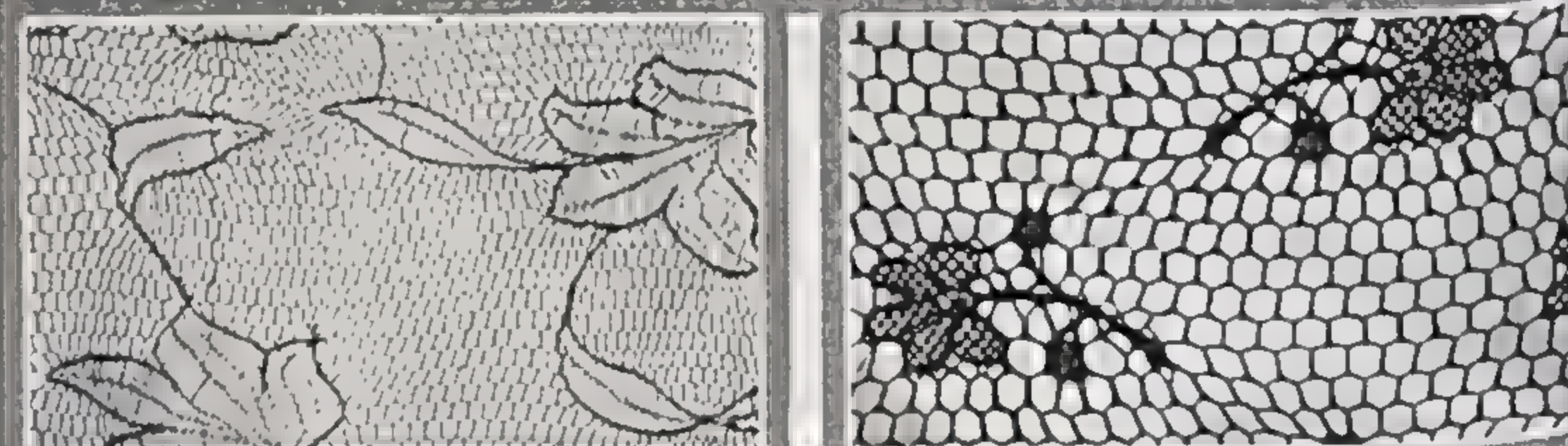
A fine mesh foun-
dation supports long,
cocoon-like motifs
of a heavier pattern



Very like a "craquelé"
mesh is this with a
heavier meshed pat-
tern woven over it

From the nose to
hat brim the "harem
veil" is plain; below,
it is set with dots

Diamonds within
diamonds and a vel-
vet dot in the mid-
dle of each design



Through a delicate mesh is woven
a scarcely less delicate allover pat-
tern. In "tête de nègre" or black

Suggestive of Poiret designs are
heavy motifs woven in a coarse
mesh. In "tête de nègre" or black



The conventional
veil is a plain
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ly, in a trailing vine

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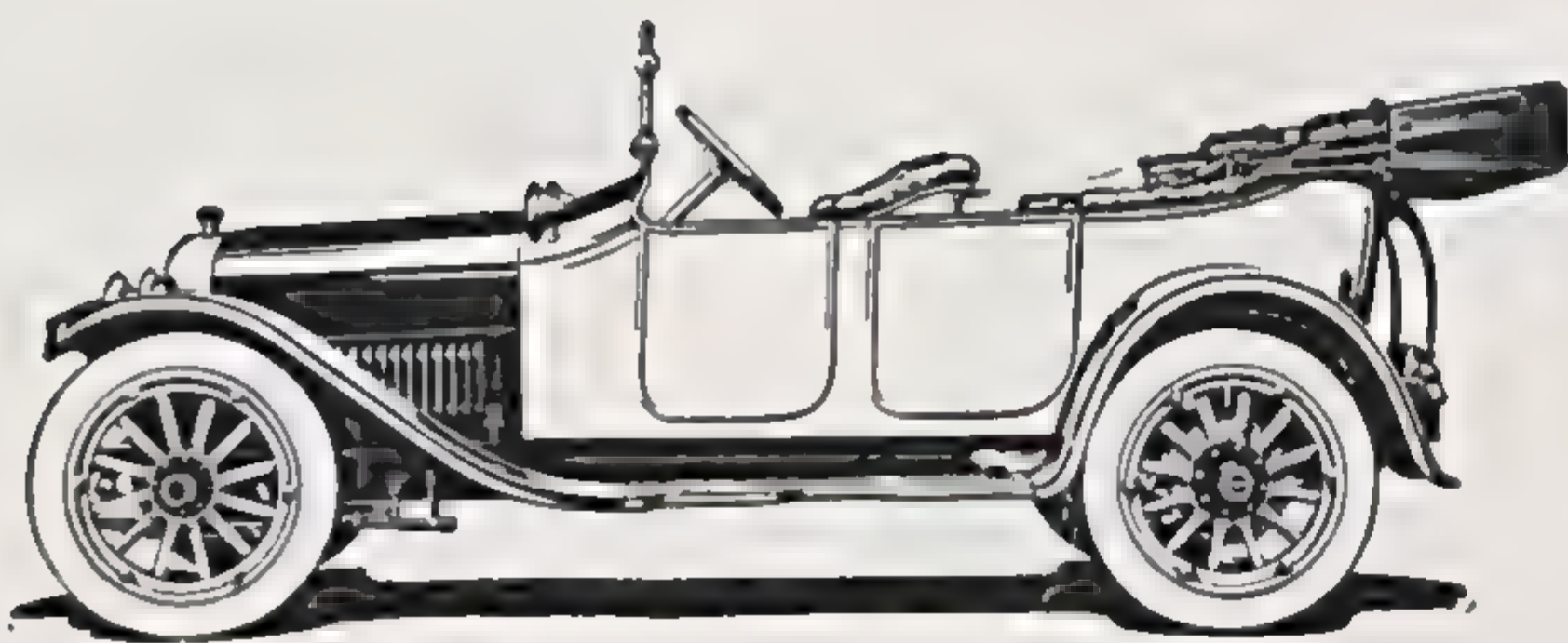
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V. 3.

"Old Things that are Good—Good Things that are New"

By EMMA E. GOODWIN



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Following women's dress for generations we find not so much Art as freakishness—the unusual—the something different, governed by no rules of practical utility, laws of health or standards of good taste. The outer apparel has not so much mattered, uncomfortable and useless as it often is, but in the corset lies one of the prime reasons for good health or lack of it, and for true—tho' unfortunately rare—physical beauty which comes of normal bodily development.

By the two pictures I wish to emphasize my meaning—the perfect body undeformed by artificial means as an ideal stands among the old things that are always good. The restoration of that ideal today by wearing the corset which follows Nature's perfect outlines is one of the good things that is new. Word by word, season after season, I have built upon my original statement as upon a foundation of solid rock—because it is the truth, and today thousands of women are permitting themselves the luxury of normal, healthful and beautiful physical development through the wearing of the physiologically correct corset which I have designed. I have had the favorable criticism of every professional physiologist who has examined my work, and the Goodwin models are used as a therapeutic aid in the restoration of women to normal conditions of health. And all the while I have never lost sight of the beautiful side—the Art as well as the Science of my work—women are more beautiful in physiologically correct corsets, and such corsets never proclaim their presence by unsightly breaks and protrusions underneath the gown, nor disturb the nervous system by uncomfortable constriction of the body at any point.

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A stunning model of French design made of imported voile crepe of fine texture. The waist is a charming little kimono—Eton jacket effect. Bow and belt of black velvet ribbon held with pearl rings. Plain skirt with tuck in front. Hemstitching on sleeves, waist and cuffs. Waist and skirt trimmed with imported crochet buttons. This illustration is an exact reproduction of model created by our own designers. Should be seen to be properly appreciated.

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This
Beautiful
Cover
In Colors
on the
MARCH
Travel

It is a picture worthy of framing, and its attractiveness is a faithful index to the contents of the magazine itself. Profuse in illustration, pleasing and informing in text, it is par excellence "The Magazine That Takes You There." Special features are "Tahiti, the Golden Isle," by Hugo Parton; "The Gaekwar of Baroda, Progressive," by Clayton Sedgwick Cooper; "Costa Rica's Capital," by Blair Jaekel; a live article on "Mexico," and another on a "Motor Trip Through New York." . . . Thus in every land and clime you are equally at home with TRAVEL.

Take a Three Months' Trial Trip

TRAVEL is 25 cents a copy, \$3 a year, but if you will write your name and address below and send it to us with 50 cents, we will send you the magazine for three months, beginning with the March issue.

NAME

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Union Square, NEW YORK

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"Louise Alexander"
DANCING CAP
Designed By
Smolin



Model 800
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THE
MARK OF
QUALITY
& STYLE

The Smart Set Rested Its Personality!

That is a frank admission. The resting has taken a year. It came about through frankness. Don't misunderstand—we did not start out to rest anything; that has been incidental; as a matter of fact—a surprise. But our frankness was deliberate; a year ago we came out—boldly—in behalf of absolute freedom in literary expression. Ours was to be quality, not quantity circulation; stories were to be true to life; no moral-pointing; no incessant triumphs of virtue over vice; no inevitably happy endings. We were going to tell only truths—as in life; in that we were very original. We did all this. We succeeded—in being frank. The critics praised us mightily. And so did readers—some of them. Other readers did not. The opinions of readers who didn't were put beside the opinions of those who did; and we decided—not to be frank in just the same way in the future. We are going to give you what you have always found in The Smart Set—entertainment par excellence—light, keen, clever, clean, crisp, genuine. We did succeed in what we started out to do a year ago—absolutely—and we might give any amount of explanation—but we choose to say of the accomplishment—now—that we were resting our personality. And we shall be understood—for The Smart Set always addresses itself to the keen and quick of mind. You know—its prime purpose is to provide lively entertainment for minds that are not primitive.

In one way the name "THE SMART SET" is a misnomer. Taken as we mean it, it is decidedly fit. We are not a "Society" magazine. We have no mission to perform—social, religious, political or moral. We have but one idea—to entertain the well educated—with fiction, verse, essays, humor.

And from the following definition we take our title—you will find it under "S" in Webster:

**Smart :—Clever; Keen;
Quick; Witty; Alert.**

We agree with Mr. Webster. That justifies the "Smart." Justify the "Set" to your own satisfaction. But if you will only buy and read The Smart Set you will decide that it needs neither justification nor agreement—it is its own in both cases.

*Clean
Crisp
Clever*

You Must Buy The April Smart Set

There are many reasons why. It is a good quarter's worth. It is a typically good Smart Set number—and that means, for you who read, chuckles, smiles, a laugh aloud, perhaps a tear, many surprises—all the elements of entertainment—but no frowns.

The leader—the first half of a two-part story by **J. D. Beresford**—"The House in Demetrius Road": the scene—a London suburb; the action—entirely in and about a small, commonplace house. If you begin this story, you won't leave the reading lamp before the last page is read—and you're bound to await anxiously the second part.

Enter the first of a series of stories about children. Enter—but not exit—the eternal boy, who will make you grown-ups chuckle and smile and feel good all over. This is "The Tribe" by **Basil Macdonald Hastings**.

To add to April's delight will be **Max Beerbohm**—called one of the three cleverest men in England—contributing an essay, "The Mobled King"; **Freeman Tilden**, cleverly satirical on eugenic marriages—"Oh, Perfect Love"; **Eden Phillpotts**, **Richard Le Gallienne**—both characteristically represented; a real thriller—"The Path of the Moth," by **Herman Scheffauer**,—with scientists, burglars, detectives and luck, and you won't know the end till you get there.

Remember these features—and remember, too, that these are not half the things that go to make this issue good. Spend a quarter—and be entertained. Do it every month. A better and wiser suggestion is that you use the coupon on this page—and get five issues at a special price. After the five you will want to continue.

Do This Immediately

Tear out this coupon—now—pin it to a dollar—and send it along. In return you will get a receipt for your dollar—and five months of THE SMART SET. With every issue you will get genuine entertainment—clean, bright reading—that will make you smile at the world—and help you laugh with it. One dollar, please—and right now—before you forget it.

Five Months for One Dollar

The Smart Set
452 Fifth Avenue
New York

Coupon

(2)

Gentlemen:—For the dollar attached, send me five months of SMART SET—beginning with the next issue after the receipt of this.

Name.....

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All Newsstands---Now---The April Smart Set



There are Brassieres and Camisoles Which do you desire?

The fitted brassiere or the delicate camisole, that serves for a background for the veil-like bodices so much the vogue.

You may want both—many women do.

Warner's Brassieres

and Warner's Camisoles

fitted or loose—for the young, slender or mature figure, are the brassieres appreciated by all good dressers.

They are not only skillfully designed to take the place of the corset above the waist but they are also examples of the master art in confection—laces and embroideries.

Do not ask to see a "brassiere." Be specific—ask for a "Warner's Brassiere," and recognize their comfort and their beauty.

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ALWAYS YOUNG

Rosa Navasio



"I WISH, instead of only telling you about Sempray Jovenay, you might be with me at my own dressing table, pick up my little, faintly-scented pink cake, so much more convenient and sanitary than pastes and creams, and know just how much I depend upon it every day. You must try it yourself to know how really good Sempray Jovenay is. They send a generous trial for 6c in stamps.

Sempray Jovenay

Sempre Giovine
Meaning Always Young

The Little Pink Cake for Complexion's Sake

"You and I know there is no 'secret' of beauty. It is the result of entirely natural causes. Fresh abounding circulation, cells and tissues properly nourished, pores perfectly cleansed of waste and foreign matter, invariably result in wholesome, fresh color and delicate texture of skin. This makes beauty. It preserves and 'restores' health."

Insist on Sempray Jovenay because it insists on clean pores

Insist on it because it is good in all its effects. A toilet accessory is something so intimate as to be very important. There are 20,000 articles made for the face. Some encourage hair. Many clog the skin. Others deaden it and sap its life. Sempray Jovenay

and a very few others are really free from harmful after-effects. Sempray Jovenay is distinctive in this small group for its dainty, economical cake form, which saves wasteful dipping. Also it is not a rolling cream. It cleanses without drying. And it nourishes.



Price
Fifty Cents

Sempray Jovenay has been sold extensively for twenty years, mostly by friend-to-friend recommendation. It is a favorite with the theatrical profession whose complexions are most priceless and hardest to keep perfect. It is now sold in over 24,000 drug and department stores, most of which carry it simply to supply the insistent demand of customers who have used it before or who have been told by a close friend to insist upon getting the genuine pink cake.

Begin to be fair to your face. We will be glad to send a generous sample and the "Always Young" poster for 6c. Send us your address. Write today and try this delightful cake.

Marietta Stanley Company
416 Fourth Street, Grand Rapids, Mich.
A city conspicuous for its beautiful complexions



Spring Pattern Supplement

A BOOK that settles the dress question—so far as your gowns, suits, wraps, waists and negligees are concerned.

FASHIONS ranging from simple little adaptations of the reigning mode to elaborate models copied directly from this Spring's Paris sensations.

ONE HUNDRED and ninety-three models are presented in this Supplement. Any of them can easily be made up by your house dressmaker or seamstress if you give her the pattern.

THE SUPPLEMENT is reprinted from the March 1st Vogue. Unless you have that Vogue at hand, let us send you the Supplement at once. Merely write on a post card: "Send me your Supplement," sign your name and address, and mail to

Vogue, 443 Fourth Avenue, New York

MAURICE

398 Fifth Ave. (Opposite Tiffany's) New York

SEND FOR CATALOGUE

V1404—Fancy blouse of mercerized shadow lace over chiffon lining; standing collar, fichu and butterfly bow of fine black netting, elbow sleeves with net ruffle. Maurice price \$5.00



V1402—Blouse of allover lace over underblouse of netting, long sleeves of netting and edged with pleating, deep ruffle around neck and down front; finished under bust with chiffon banding and large rosette. Maurice price \$2.95

V1405—Gown of good quality crepe de chine, new round circular shoulder line, elbow sleeves edged with double pleated lace ruffles, collar same. Skirt with two sloped graduated flounces, wide crushed belt; shown in tango, copenhagen, mahogany, green, wistaria and black. Maurice price \$19.75



V1406—Gown of heavy crinkled crepe de chine, coat effect over a vest of fine netting and double frills; one-piece sleeve edged with net; peg top skirt finished with heavy silk covered mole buttons. Same buttons on coat. Shown in copenhagen, green, tango, taupe, white and black. Maurice price \$24.50



V1403—Blouse of Jap silk with new vestee effect; double overlap collar, long drop shoulders; sleeve edged with lace ruffling, and fastened down front with fancy buttons. Maurice price \$2.50

V1401—Blouse of novelty stripe crepe, long drop shoulder joined with fine veining front and back; deep pointed back collar edged with fancy netting; four-in-hand tie and fastened down front with pearl buttons. Maurice price \$1.95

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You will enjoy its

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If you would know what a *perfect* Toilet Powder is, one that can be used freely on the face or on the body, then try

JAP ROSE
FACE AND BODY

Toilet Talcum Powder

Perfectly suited for *all* Toilet and Nursery purposes. Covers instantly and completely and leaves no "powdered look." Soothing, absorbent and antiseptic.

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The Superb April Garden- ing Guide Free

If you are going to spend \$25 or \$100 on your garden this spring—wouldn't it be true economy to spend a mere fraction of this sum in avoiding possible mistakes?

The growing of fruits, flowers, and vegetables is no longer a happy-go-lucky, hit-or-miss affair. Season after season has reduced it to a science.

We would like to introduce to you a consulting expert whose friendly voice and charming exterior will be sure to please you—and who speaks with the voice of experience—

House & Garden

*The Magazine Beautiful of the Indoors
—and Outdoors*

This beautifully illustrated magazine has four big special numbers—and the Gardening Guide issued in April is the best of all, so far as the man and woman who delve in the soil are concerned. It is chockfull of the timeliest suggestions and authoritative articles on outdoor work. In fact, *each month* considers its own season's problems—and the house is no less carefully discussed than its grounds.

We know you will like this inspiring magazine the moment you see it—therefore our

Special Spring Offer

HOUSE & GARDEN is regularly 25 cents a copy, \$3 a year—but if you will sign and return this coupon to us, with One Dollar, we will give you the April Gardening Guide free, and enter your name for five months thereafter, or six months in all—taking you clear through the summer season.

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New York

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Guide of HOUSE &
GARDEN and enter my
name for 5 months fol-
lowing.

Name

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Club Cocktails

SUPPOSE you use exactly the same fine old liquors in your hand-made cocktail that we use in CLUB COCKTAILS.

Suppose you knew as much about mixing as our experts—the experienced men who so unerringly blend the superb ingredients of a CLUB COCKTAIL.

Could you—while mixing—supply that delicious flavor that is put into CLUB COCKTAILS through long aging in wood?

You'll admit we have it on you there.

Remember—superb liquors—expert mixing—aged in wood. That's why so many good hosts today serve CLUB COCKTAILS.

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G. F. HEUBLEIN & BRO.
Sole Proprietors
Hartford New York London

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ENGLAND'S LATEST & GREATEST
TRIUMPH IN HOTEL CONSTRUCTION



THE MIDLAND ADELPHI HOTEL LIVERPOOL

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DISTINCTIVE FEATURES OF THE NEW "MIDLAND ADELPHI"

The Beautiful Louis XIV. Restaurant; The Magnificent Court with its attractive Terraces; The French Dining Room and Commodious Grill Room; The Princely Suites of Apartments sumptuously furnished and decorated in keeping with the various periods utilised; The Beautiful Fountain Court; The Turkish and Swimming Bath and Racquet and Tennis Courts, Miniature Rifle Range for the recreation of Visitors; Soundproof Doors to all Living Rooms and Bedrooms; 'Phone Service from Visitors' Rooms to Central Office—ensuring prompt attention; Direct 'Phone Service to all parts of Great Britain and the Continent. In brief—Every Modern Luxurious Innovation.

THE HISTORY OF A GREAT ENTERPRISE

Prospective Visitors to the New Midland Adelphi are invited to write for a presentation copy of "The History of a Great Enterprise"—a handsome souvenir brochure containing a concise history of Liverpool with reproductions of old and valuable prints depicting the City from the 11th Century onwards together with comprehensive maps and illustrated route guides for motorists to all historical and picturesque centres within easy access, a full description of the Hotel illustrated in colour. Although published at Five Shillings this handsome volume can be obtained free by intending visitors on forwarding visiting card to International Sleeping Car Co. (Dorland Travel Service), 281 Fifth Avenue, New York.

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Lillian Russell's Own Toilet Preparations

EACH of my preparations is of the utmost value to women who desire a clear, youthful complexion. Each preparation has its own particular purpose. My little booklet tells you all about them. Send for it.

Remember, I have used these preparations for many years; I supervise their manufacture personally and I **KNOW** them to be absolutely pure and delightfully efficient.

Lillian Russell

My Own Skin Nutrient

Will make the skin firm and refine its quality. Price \$1.50

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An Astringent and Healing Cream; will smooth from your face those little wrinkles that annoy you. Price \$1.50

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My Own Purity Face Powder Very pure and of a healing quality. Price \$1.00

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Will prevent your lips from chapping and keep them soft. Price \$.50

Lillian Russell's Beauty Box Containing all the above preparations neatly and attractively packed. Price \$5.00

Any of the above on sale at Park & Tilford's, Maison Maurice, Fifth Avenue; Altman's, Fifth Avenue; Stern Brothers, R. H. Macy & Co. and James Drug Stores.

I will be glad to send you my booklet. If you wish it, write direct to

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IMPORTANT—My own are the only toilet preparations which are authorized to use my name or likeness, and have my endorsement.



Shampoo with CANTHROX

When you were a child there was no scientifically prepared shampoo. Today you have Canthrox to assist Nature by giving absolute head cleanliness and so producing the scalp health which will develop a mass of perfect, fluffy hair.

The hair beauty which every woman seeks is a birthright that you can claim and improve by the use of Canthrox, which is so easy to use that hair washing and care become an actual pleasure. Just dissolve a teaspoonful in a cup of hot water and it is ready. The delicately perfumed lather is gentle and pleasant in its action and thoroughly satisfying in its softening and beautifying effect upon the hair.

FREE TRIAL OFFER:

We know the perfection of Canthrox. We want you to know it as well. Send us your name and address. We will gladly mail one perfect shampoo.

H. S. PETERSON & CO.

212 W. Kinzie St., Dept. 54

Chicago, Illinois

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When You Change Your Address

THE annoyance of missing a copy of Vogue is acutest when one has previously ordered that copy. If you will drop a postal card, with your old and new address on it to Vogue, three weeks in advance of when you change your address, you need not suffer this annoyance.

Vogue has an exceedingly migratory list of subscribers; almost all of them change their residences twice a year from city to country, and vice versa. And every two weeks there are hundreds, even thousands, of new addresses to place on the wrappers. It is impossible mechanically to get them all changed without due warning—send us notice three weeks in advance.

"A Clear Atmosphere for a Growing Brain"

Why?

Why have wide awake women been the most enthusiastic class among the readers of the new Harper's Weekly?

Perhaps certain newspapers and certain women readers have given the answers.

The Chicago Evening Post says:

Friday is going to be a black day for husbands. Friday is the day upon which Mr. Norman Hapgood publishes HARPER'S WEEKLY.

The immediate effect of this event seems to be to excite a large number of feminine readers of the "Journal of Civilization" to hold their husbands guilty of cherishing the "feminist" views therein set forth and to punish them therefor in the various ways known to the mind of woman from Eve down.

"It makes 'em mad as wet hens," is the report conveyed to us from a depot news agent, who says, incidentally, that he is now selling 150 copies of the WEEKLY where he used to sell ten.

Mary Stuart, Dean of Women, University of Montana:

The new HARPER'S WEEKLY is good, every bit of it; live issues treated with intelligence and sincerity, with insight and courage—and that's rare, as you yourself know. It provides a clear atmosphere in which a growing brain can breathe freely; and that's restful—for growing brains.

I am especially grateful to you for your sanity on the "feminist movement." After all the side-stepping and sentimentality, the ranting and railing and quibbling, it's good to read the clean, simple truth about woman as she is.

The Albuquerque (New Mexico) Herald:

One must admit that under the diligent editorship of Mr. Norman Hapgood, HARPER'S WEEKLY has become a more lively publication than under its former sedate management. In fact, it is so lively that it fairly sizzles. It is advanced, it is virile, it is colorful and jingleful and thrilling. It is about everything that the Hapgood newspaper policy has become famous for; it is the real thing. It is the militant advocate of militant woman, and it militates all the time. It militates along the lines that sell papers; which, after all, is what really matters.

The Angeles (California) Tribune:

A very intelligent woman was heard to remark lately that she not only took pleasure in reading HARPER'S WEEKLY, but regarded the reading of it a liberal education in politics and economics. She said she had learned more from it than from all her reading of other publications professing to cover these fields.

Laura B. Poe, Editor, Woman's Page, Daily Times-Recorder, Zanesville, Ohio:

I am so pleased that the feminist movement has a real champion in you, and that art will find an expression in your columns. It makes the world a better place in which to live when "uplift" movements have the sanction and support of an organ so powerful.

Mary Johnston, the Famous Novelist:

May I say how valuable to the whole Woman Movement are the papers you are publishing in HARPER'S WEEKLY?

Mrs. Margaret B. Clements, Vice-President, Tennessee W. C. T. U., Dickson, Tenn.

Please allow me to congratulate you on the improvements that you have made in HARPER'S WEEKLY. I am delighted with its new dress and with the promise that it holds forth that it will be a progressive journal, its pages devoted to whatever concerns the welfare of the race regardless of sex. It delights my soul that you recognize the fact that God made the world for women, too.

Helen Ring Robinson, member of the Senate in the State of Colorado, to express how she felt when she discovered the new HARPER'S WEEKLY, quotes the famous lines of Keats:

*"Then felt I like some watcher of the skies
When a new planet swims into his ken;
Or like stout Cortez when with eagle eyes
He stared at the Pacific, and all his men
Looked at each other with a wild surmise,
Silent, upon a peak in Darien."*

If you belong to the same class of women as those we have quoted, who are alive to what is happening in the new world, you ought not to be without

HARPER'S WEEKLY

10c All Newsstands

\$5.00 A Year

The McClure Publications, Publishers

251 FOURTH AVENUE, NEW YORK

Does Your Figure Please You?

Your dressmaker can never make a gown look well on you unless you have a good figure and carry it well

I want to make you realize that your figure and health are almost entirely in your own hands and that by following my simple hygienic directions, in the privacy of your own room, you can reach your ideal in health, figure and poise.



I have **reduced** the weight of 32,000 women and **increased** the weight of as many more. In my work for reduction, or building flesh, I strengthen every vital function so that you are full of life and energy.

Reach Your Ideal in Health, Figure and Poise

I have helped 65,000 of the most refined, intellectual women of America to regain health and good figures and have taught them how to **keep** well. Why not you? You are busy, but you can devote a few minutes a day, in the privacy of your room, to following scientific, hygienic principles of health, prescribed to suit your particular needs. Someone in your town knows me; ask your friends about my work. I am at my desk daily from 8 until 5.

My work has grown in favor because results are quick, natural and permanent, and because they are scientific and appeal to **common sense**. Fully one-third of my pupils are sent to me by those who have worked with me.

You Can Be So Well

that you vibrate health—so that everyone with whom you come in contact is permeated with your vitality, your wholesome personality—feels better in body and mind for your presence.

I wish you could stand with me at my window for a few minutes and, as the women pass, realize with me how many need better figures, better health. They could have them, with just a little daily effort which is **easy**—not as hard as what they are enduring.

Write Me To-day

The best physicians are my friends—their wives and daughters are my pupils—the medical magazines advertise my work.

No Drugs—No Medicines

I study each woman's case just as a physician studies it, the only difference being that instead of medicine I strengthen and put in place weakened organs by exercise for nerves and muscles controlling them, bringing to them a good circulation of warm blood which I purify by teaching correct breathing.

I relieve such Ailments as

Indigestion	Sleeplessness	Catarrh
Constipation	Nervousness	Headaches
Anaemia	Torpid Liver	Weaknesses
Suffering in Pregnancy	Rheumatism	

I have published a **free booklet** showing how to stand and walk correctly and giving other information of vital interest to women. Write for it and I will also tell you about my work. If you are perfectly well and your figure is just what you wish, you may be able to help a dear friend—at least you will help me by your interest in this great movement for greater culture, refinement and beauty in woman. **Sit down and write me NOW. Don't wait—you may forget it.** I have had a wonderful experience and I should like to tell you about it.

SUSANNA COCROFT

Dept. 17

624 S. Michigan Ave.

Chicago

Miss Cocroft is a college bred woman. She is a recognized authority upon the scientific care of the health and figure of women. She personally supervises her work.



Mme. Binner is the **ORIGINAL** and **PATENTEE** of the famous "**SLIPON**"

THE NEW BINNER CORSET IS THE IDEAL CORSET THAT REGAINS FOR THE WOMAN ALL THE BEAUTY OF SOUPLESSE AND NATURAL GRACE

561 FIFTH AVENUE, NEW YORK

Formerly 18 East 45th Street

VOGUE'S SPRING FASHIONS NUMBER

Dated April 1st. The last word in Spring models, including many developed after the mad rush of the openings—models that hark forward to the styles of Summer. You can't afford to miss it. Be wise and order it from your newsdealer in advance.



MAKE YOUR DRESS ALLOWANCE GO FARTHER

WITH the seasons' changes in fashions, the fashionable woman must look not only to her wraps and gowns, but to the countless variations of waists and the other all-important details that give the final touch to a really chic toilette.

To the woman who avails herself of the opportunity to keep abreast of the modes by the use of Vogue patterns, this is not a matter of great expense.

Vogue makes, to special order only, a pattern that is unique in that it bridges the gap between a limited and an unlimited dress allowance. These patterns, cut to your individual measure, transform every number of Vogue from a mere picture-book of new models into a working catalogue of styles, any one of which you can adapt to your own use.

With one of these patterns before her and the necessary materials, any little seamstress who can follow simple directions may produce results that will rival the best efforts of the famous, fashionable dressmakers.

This plan not only insures a wardrobe corresponding with the latest dictates of the mode, but also one within the limit of a moderate dress allowance. Scores of women who bear the enviable reputation of always being well-dressed have already taken advantage of this opportunity. You have the same privilege.

UNLIMITED CHOICE OF MODELS

Each number of Vogue contains many new designs. Any one of them, on any page of Vogue, from the front cover to the back, you may make your own. Sketches of new Paris models, advance styles worn by women famous for the charm of their costumes—whatever you find, that pleases you, you can have reproduced in tissue paper, pinned together and plainly marked.

This range of choice permits you to select the very latest models long before they appear in the majority of even the smartest shops, and to have them reproduced for you under your own supervision.

WHEN IN DOUBT CONSULT VOGUE

Choosing a new frock means the expenditure of money. If the gown by any chance does not conform to the purpose for which it was intended, it is a total loss to you. Our ancestors would have characterized such a misfortune as a "sinful waste," and, indeed, it is an unnecessary one.

Vogue's Cut-to-Individual Measure patterns preclude any such disappointment. They furnish the very latest styles, and furthermore you *see* a drawing or

photograph of what you order and *know* in advance exactly what you will get.

PATTERNS EASY TO FOLLOW

The strong point of these patterns is their perfect simplicity. There are no perplexing perforations and notches. The different parts are distinguished by differently colored paper; and the whole gown, when the parts are pinned together, is a facsimile of the finished garment.

Try this experiment. Clip from Vogue the drawings or photographs of styles that please you. Let Vogue reproduce at least one of them for you in pattern form; have your house dressmaker make it up, simply as an experiment. The cost will be slight; and it is more than likely to open up for you a way of making your dress allowance go several times further than at present.

Two gowns where you only had one; a dozen waists where you only had two or three; a really complete set of lingerie in the newest mode—is it worth trying?

SCALE OF PRICES

Prices for these special patterns are moderate. Vogue maintains the most expert pattern designers and cutters in the country; most of their time is given to the making of Vogue's regular stock patterns. Orders for Patterns Cut-to-Individual Measure are executed by them, virtually, in their spare moments. Therefore the scale of prices can be kept to these low figures:

Pattern for complete costume, \$4. For waist or skirt, \$2. For three quarter length garments, \$3.

Patrons are asked to send Vogue the following measurements, taken accurately. Once on file, they need not be repeated with subsequent orders.

WAIST

Bust..... Waist.....
Length, front.....
Length, back.....
Length, shoulder.....
Base of neck.....

SKIRT

Around hips
5 in. below waist.....
Around hips
10 in. below waist.....
Length, back.....
Length, front.....
Length, right side.....
Length, left side.....

Indicate the page on which it is to be found or clip the design that pleases you, and send it with the measurements and appropriate remittance to Vogue.

Susanna Cocroft's Facial Culture

(Physical Culture for the Face)



Seven years of study and experiment have enabled me to perfect my Facial Culture system. It does for the face what my Physical Culture has done for the figures of nearly 60,000 women. The skin of your face and throat should be as clear and unblemished as the skin of your body. My Facial Culture system restores the muscles, blood vessels and nerves of the face and neck to their natural condition and brings to your skin the health and youth that is yours.—Susanna Cocroft.

Make Your Own Room Your Beauty Parlor

Six to ten minutes a day of Susanna Cocroft's Facial Culture exercises in your own home will help you to accomplish more than by massage for an hour a day in a beauty parlor. These few minutes each day before your own mirror will enable you to devote the time taken up going to and from beauty parlors and spent in them to your social life—and will make you happy because of the restored facial charm that is yours. If you look older than you should it is because you are not co-operating with Nature.

The thousands of women who know Miss Cocroft's international reputation as a restorer of health and youth will not only be glad to hear of this new department in her work but will also be immediately confident that it will produce precisely the results promised.

You are as Young and Happy as You Look

And you can look as young and happy as you should be. Susanna Cocroft's Facial Culture overcomes tired eyes, wrinkles about them, pouches beneath them, crow's feet, drooping mouth corners, hard lines from nostrils to lips; thin, tight lips; colorless, drawn lips; sallow, freckled or discolored skin, and all the needless imperfections which add years to your looks. Follow Miss Cocroft's Facial Culture instructions, simple as they are, faithfully, and you will be delighted with the results.

Write Today for Full Information

Because Miss Cocroft must continue to give her personal supervision to her Physical Culture instructions, her Facial Culture system will be in the hands of Misses Grace L. Ballack and Mildred A. Albee, who have been associated with her for years, adequately qualifying them to direct this department.

At all times, however, Miss Cocroft's valuable advice will be available to you. Write today—now—for further particulars and for the names of those who have followed Susanna Cocroft's Facial Culture course and are glad they did.

Write at once and satisfy yourself completely before beginning. Write to

Grace-Mildred Culture Course
624 Michigan Avenue Dept. 1 CHICAGO



Jennings

—the World's Master Corset Designer

Has Designed A Corset For You

NOW, madam, you need not be content with ordinary corsets. You may now wear corsets designed for you by the acknowledged leader in the art of corsetry—Jennings, the world's master corset designer. The benefit of his 16 years' of study and experience is offered you.

The newest dress modes of Paris are seen by him when first brought out. He confers regularly with physicians and osteopaths in Europe and America. He considers health and comfort to the fullest extent when planning MODART designs. He has evolved more ideas in corset making than any other designer.

Nearly a Million Women Wear Them

Because MODART Corsets are designed by Jennings—the world's master corset designer—nearly a million women wear them. These women want to be corseted in the latest fashion. They want to be comfortable. They want corsets that wear. They want corsets that set off their gowns according to fashion's dictates. They want front laced corsets as originated and perfected by Jennings. They want all these advantages. And they get them simply by demanding MODART Corsets.

You, too, madam, may have the same benefits which these women get. You may have the very newest corset styles. The very utmost in comfort. The knowledge that you are corseted according to the last word of Paris. The positive assurance that your gowns will fit snugly, perfectly.

Moderate Prices

Because we supply so vast a market we are enabled to offer you the product of Jennings' study—the very latest style, the utmost comfort, the highest quality materials—at prices remarkably low. Many of the finest designs of MODART Corsets cost but \$5.00.

Let a Trial Fitting Convince You

Just ask for MODART Corsets. You'll find them displayed in nearly 1,000 of the best stores in the United States and Canada. And, always, there is an expert corsetiere to fit you properly.

Get This Valuable Book

It tells all of the facts—How Jennings studies with physicians to insure comfort—How he studies each individual type of figure for comfort and style. It



Design V 439

shows illustrations of the latest designs by Jennings—shows the corset he has designed for you. Just drop us a postal and we will gladly send this book free.

MODART CORSETS
FRONT LACED—STYLE AND COMFORT

Modart Corset Company

Studios and Shops
Genesee Avenue Saginaw, Michigan

Burton Fabrics.

TRADE MARK

BURTON FABRICS come in cotton, silk and combinations of silk and cotton.

Before you make a new shirtwaist, tub frock or party dress, go to the store where you trade, or write

to the mail order department of that store, for samples of Burton Fabrics.

Then you will see the newest weaves, colorings and designs of the season at their best.

THE SUCCESSES OF 1914

New Cloth

TRADE MARK

LEADING dressmakers will make the smartest summer frocks of plain or fancy **NEW CLOTH**. A dress of **NEW CLOTH** will be correct and inexpensive.

NEW CLOTH, plain colors, 25 cents a yard. **NEW CLOTH**, woven stripes, checks and brocades, 35 cents a yard.

Irish Poplin

TRADE MARK

The Burton Success that is Standard

SMART and pleasing in appearance,—really amazing in its wearing qualities. Irish Poplin is the *Standard* fabric of this nature. 67 colors—25 cents a yard.

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In 100 Different Effects

THE correct fabric, the latest designs. 40 inches wide. Usually sold at from 35 to 39 cents a yard. Fashion Crêpe Voile cannot be too highly commended.

Burton's Crêpe de Chine

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Plain and Fancies

ESPECIALLY charming for evening and summer dresses. Equal in quality to many fabrics at twice the price. 38 inches wide. 75 cents to \$1. a yard.

Bamgai Silk

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For Foundations and Dresses

LIGHT, strong, attractive. By far the best fabric of its character without regard to price. Full yard wide. Fifty shades. 50 cents a yard.



Kate Greenaway

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A FASHION from LONG AGO

THE wheel of fashion has brought back again the demand for beautiful sheer muslins that were so fashionable in Kate Greenaway's time, and that is why this fabric is called "Kate Greenaways." Its principal charm lies in the small figured and flowered designs printed in subdued colors. For dancing dresses and all manner of summer frocks, Kate Greenaways will be worn by the smartest women. 30 inches wide. Price, 19 cents a yard.

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Orders from these samples of Burton Fabrics will be filled by the store on the day of receipt.

Through the sampling outfits supplied by the makers of Burton Fabrics, you can deal with a store you *know* and have the *quickest* and *most satisfactory* of mail order service.

This Burton service brings to you instantly and easily the same fashionable materials that are being worn today in Paris, New York and the other great fashion centres of the world.

Burton Fabrics.

TRADE MARK

NEW with each NEW Fashion

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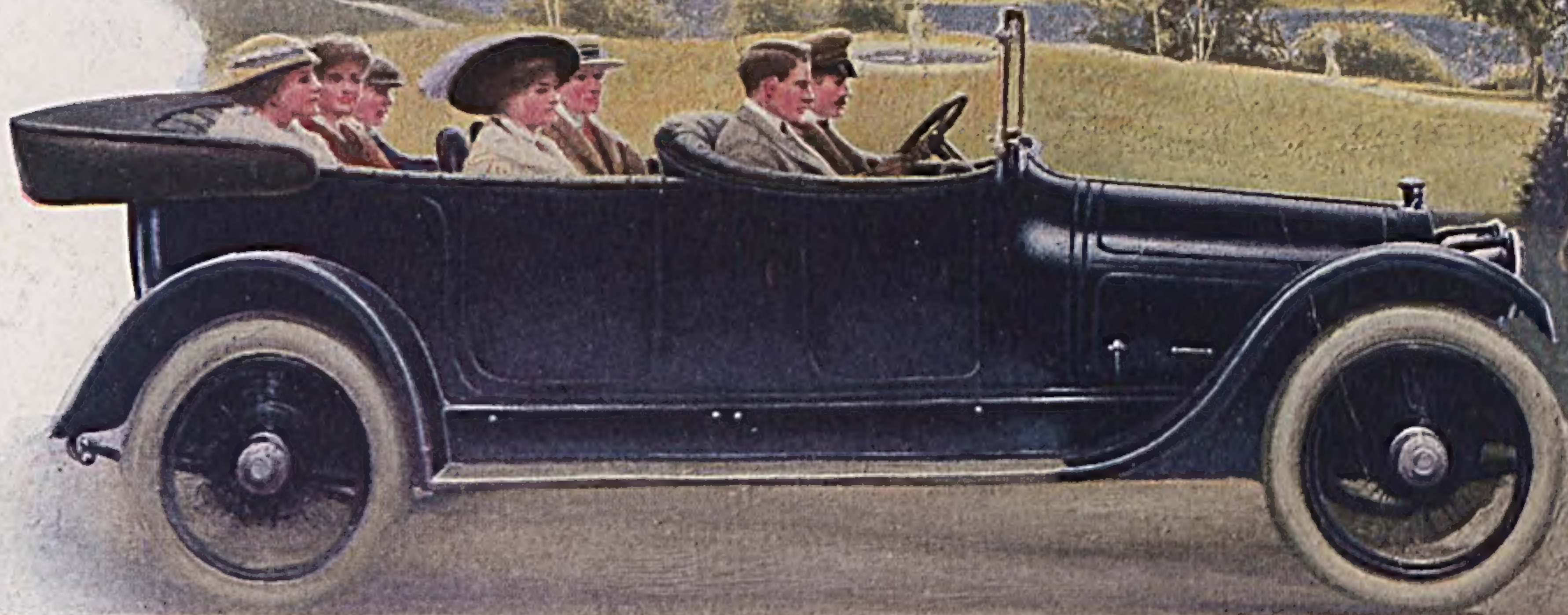
We believe there is a sufficient number of people who desire distinctive motor-cars of the highest quality to justify Stevens-Duryea standards.

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